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THE DEVELOPMENT OF ACADEMIC DANCE PROGRAMS AT THE UNIVERSITY OF ALBERTA AND THE UNIVERSITY OF CALGARY

by

© JUDITH JANE GOODWIN

A THESIS

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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled THE DEVELOPMENT OF ACADEMIC DANCE PROGRAMS AT THE UNIVERSITY OF ALBERTA AND THE UNIVERSITY OF CALGARY..... submitted by JUDITH JANE GOODWIN..... in partial fulfilment of the requirements for the degree of Master of ARTS

Marshal Cadfield.....
Supervisor

Gerald Redmond.....

Date...June 5, 1978...

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THE DEVELOPMENT OF ACADEMIC DANCE PROGRAMS AT THE UNIVERSITY OF ALBERTA AND THE UNIVERSITY OF CALGARY

CHAPTER I

INTRODUCTION

> It is necessary that dance in the university be recognized and supported as an independent art, an academic discipline with a specific body of knowledge. It should have as its goal excellence in dance as an art in whatever way it is used. It may be developed into a number of career curricula or lead to higher degrees. Degrees with specialization in dance should be used to supplement and to support other disciplines to the degree it is possible. And for each student, dance opportunities should be provided for enriching experiences and discovery of his own value. (Moomaw, Haberman, 31:61)

Dance as an academic field of study continues to flourish in most major institutions of higher learning. As the scope of this field enlarges and the number of students increases, the direction of this development is crucial to all those concerned with the future of dance. The term "direction" refers to both the philosophical leanings and foundations, and the actual academic environment in which dance shall be housed.

Dance has been nurtured by both Faculties of Fine Arts and Faculties of Physical Education. The choice of the administrative faculty for a Dance Department will depend on a variety of factors. For example, the philosophy of an institution greatly affects the development of dance as a discipline. Also, the cultural aspirations of a university influence whether dance will be regarded primarily as an educational tool, a professional performance preparation, or a combination of the two. Another major factor affecting the growth and

direction of dance is its initial origin in a particular university. Facilities, personnel and faculty support will already be in existence in the faculty of origin, and thus provide a logical base for growth.

Of the 49 universities listed in Dance Magazine (Gordon,Pub., 24: 92-97) as offering degrees or specialization in dance in the United States, 18 (37%) of these were housed in Faculties of Fine Arts, 15 (31%) in Faculties of Arts, 10 (20%) in Faculties of Physical Education, and 6 (12%) did not state which faculty housed the Dance Department. Although it may appear incongruous to offer dance in such diverse areas of study as Fine Arts and Physical Education, the nature of dance allows for such diversification. Dance is unquestionably an art, and thus has a place in Fine Arts. However, because dance has movement at its core, it is also intrinsic in Physical Education.

The Faculties of Fine Arts and Physical Education have also been the dominating forces in dance at major educational institutions in Canada. The University of Alberta and the University of Calgary, two major Western Canadian Universities, offer study in dance through both Faculties.

These two Universities were originally parts of the same institution (the University of Alberta founded in 1908, the University of Calgary becoming a branch in 1945). As a result, the two Universities initially (since 1945) offered parallel programs in dance. The actual courses offered were identical in content, but because the University of Alberta was the mother institution, it was larger and consequently able to offer more course variety in the developing stages. In 1964 the University of Calgary became academically autonomous, with the two Universities separating completely in 1966. Through various transitions and internal influences, dance at the University of Alberta and the University of Calgary has developed in different directions. Each University now offers unique courses and has its own

individual philosophy.

Purpose of the Study

The purpose of this study is to compare the development of dance at the University of Alberta and the University of Calgary. Specifically the author will examine the evolution of dance as an academic discipline and a performing art in the Faculties of Physical Education and the Faculties of Fine Arts.

The intention is to obtain facts on the development of dance at both Universities for subsequent analysis. The problems, rationale and aims of the Faculties at the University of Alberta and the University of Calgary regarding their respective dance programs will be studied and contrasts and comparisons made. From the information gathered, the author will make observations on trends and comment on the current status of the dance programs.

Need for the Study

At the University of Alberta, the Faculty of Physical Education sent forward a proposal for a Dance Department in 1969 (73: November 5, 1969, n.p.), 1971 (Harris, 32: n.p.) and 1975 (Boorman, 20: 1-125). The University of Calgary has also made efforts towards the development of a Department of Dance. The Faculty of Physical Education has discussed the possibility (Shaw, 48: n.p.), although no formal presentation has been made. The Faculty of Fine Arts has been interested in the formation of a Dance Department for several years. The 1972-73 Annual Report of the University of Calgary stated:

> If all three Departments were to be housed in a properly designed complex with room to expand the programmes to include Departments of Dance and Film and thus come into the 20th Century, our university might then have a chance to serve the arts and the community in more than adequate fashion. (Johnston, 6: 50)

In 1973 the Department of Advanced Education, Government of Alberta, commissioned L.W. Downey Research Associates Ltd. to investigate opportunities in the Fine and Performing Arts in Alberta. From this report, published in 1975, came two Proposals:

> That a Department of Dance be established in the University of Alberta -- to undertake as soon as possible programs in the contemporary, ballet, jazz, folk and ethnic, character, period, social and other kinds of dancing. Downey, 29: 53)
>
> That a Department of Dance be established in the Faculty of Fine Arts at the University of Calgary -- to undertake as soon as possible programs in the contemporary, ballet, jazz, folk and ethnic, character, period, social and other kinds of dancing. (Downey, 29: 52)

It is readily apparent that there is an interest in the development of dance at the University of Alberta and the University of Calgary. However, despite efforts since 1969 to implement Departments of Dance at both Universities, to date neither University has formed a Dance Department. Thus there is a need for this study to discover factors which may have prohibited this specific growth. Information gleaned by the study should indicate some of the problems faced by the University of Alberta and the University of Calgary in the development of dance as an academic discipline.

The primary line of investigation concerns the actual course offerings at both institutions, past and current. "It is the past that makes the present, and what goes before is the key to what comes after". (Robinson, 47: 3)

Delimitations

Although dance was mentioned in the University of Alberta academic calendars as early as 1924 (77: 14, Summer Session 1924), this study will concentrate on the period from 1945 to 1977. The year 1945 has

been chosen as a starting date for two reasons; first, the Physical Education Department at the University of Alberta (where dance was initially housed) began experiencing considerable growth at this time, and second, the University of Calgary, (then an appendage to the University of Alberta, and called the Calgary Branch of the Faculty of Education and later the University of Alberta, Calgary), first began offering courses, including dance, in 1945. A more detailed and intensive analysis of dance growth will be observed from 1964 to 1977. The University of Calgary gained academic autonomy in 1964 and consequently was free to develop its own courses. The University of Alberta began the expansion of its dance program during this period.

Social, folk and recreational dance clubs are not to in included in this study. Although they are indicative of student interest and are a part of the university extra-curricular program, they do not directly relate to dance as an academic discipline or performing art. However, the University of Alberta's "Orchesis" Creative Dance Club (under Physical Education), and the University of Calgary's "Modern Dance Club" (Physical Education) and "Contemporary Dance Theatre" (Fine Arts), will be given brief attention, but only as they relate to dance as a performing art within the university spectrum.

Method of Research and Sources of Data

The initial step will be to investigate the actual courses in dance offered by the University of Alberta and the University of Calgary. This information will be gathered from the academic calendars of the Universities. It then becomes necessary to investigate some of the problems encountered in the growth of dance. For this type of documentation the author will consult General Faculties Council Minutes, Executive Committee General Faculties Council Minutes, Reports of the Governors, Annual Reports, Academic Development Committee Minutes and

proposals developed for the formation of Dance Departments. The author will also (where possible) obtain access to correspondence, interdepartmental memos, Department Minutes and files pertaining to dance in the Universities. Additional information may be found in Dance Session Reports and in Undergraduate Curriculum Committee Meeting Minutes.

It is also important to investigate related publications outside the university sphere. This information will be sought to help establish the nature of some of the problems which exist at the Government level which affect universities. The author will consult Canada Council Reports, Alberta Government Advanced Education studies, and correspond with the Minister for Advanced Education, Government of Alberta.

The author plans to hold as many interviews as possible with faculty (who are or have been directly involved with dance) at the University of Alberta and the University of Calgary. From the interviews, much information related to philosophical attitudes may be learned, that has not previously been recorded.

The final step in obtaining data will be to review professional dance literature concerned with dance as an academic discipline. This material can give the author a general overview of dance in the university setting.

When all the data are collected the author will be able to compile a history of dance at the two Universities. Observations will be made on the problems which have occurred through the years. Comparisons of the two Universities' programs can then be made. As a conclusion the author will comment on the current status of dance at the University of Alberta and the University of Calgary.

Theoretical Framework

a) Basic Assumptions

The author is gathering information and making observations based on the premise that dance (as an academic discipline and/or performing art), is an integral part of the university. Its existence and anticipated growth are assumed.

b) Definition of Terms

Dance

From numerous existing definitions of dance the author has chosen to apply that of Richard Kraus. It defines dance in its most general sense, which is how it will be viewed in this study:

> Dance is an art performed by individuals or groups of human beings, existing in time and space, in which the human body is the instrument and movement is the medium. The movement is stylized, and the entire dance work is characterized by form and structure. Dance is commonly performed to musical or other rhythmic accompaniment, and has as a primary purpose the expression of inner feelings and emotions, although it is often performed for social, ritual, entertainment, or other purposes. (Kraus, 35: 13)

The study will make constant reference to "modern", "contemporary", "interpretive" and "creative" dance. Although many persons use the terms interchangeably, they have come to possess different meanings. Modern dance basically refers to techniques established by pioneers of the new form of dance (e.g. Graham, St. Denis, Humphrey). Creative dance is generally associated with dance drawn from a personally formed technique. Interpretive and contemporary dance are more general terms incorporating both creative and modern dance. The author will use the terminology found in the calendars and other reference sources. The subtle differences in terminology will not be emphasized in this study.

Academic Discipline

J.F. Soltis, in a discussion on education quoted John Walton's concept of academic discipline:

> By discipline, I mean a body of subject matter made up of concepts, facts, and theories, so ordered that it can be deliberately and systematically taught....A discipline therefore, is a body of subject matter that is teachable...(Soltis, 50: 19)

The author has chosen to use her own definition of academic discipline, slightly modified from the above, in order to fit the terms of reference in this study. An academic discipline then, is a course of study within an institution pursued for varying reasons including: intellectual understanding and appreciation, advancement of knowledge, and fulfillment of individual aspirations.

Performing Art

Performing art (specifically dance) is a physical skill studied and perfected with the purpose of presentation for an audience for entertainment and pleasure.

Overview of the Remainder of the Study

In Chapter II the author will present a review of the related literature in the development of dance at the University of Alberta and the University of Calgary.

In Chapter III the author will present a chronology of the development of dance courses at the University of Alberta.

In Chapter IV the author will present a chronology of the development of dance courses at the University of Calgary.

In Chapter V the author will present an analysis of significant aspects of the growth and development of dance at the University of Alberta and the University of Calgary. The author will also discuss the philosophies and attitudes of the two Universities toward dance.

In Chapter VI the author will present a discussion revolving around the comparison of the development of dance at the University of Alberta and the University of Calgary. The Chapter will also contain explanations as to why certain similarities and differences occur. Comments on the current status of dance at the two Universities will be made.

In Chapter VII, the author will present the summary and conclusions, and recommendations for further, continued study.

CHAPTER II

REVIEW OF LITERATURE

The author consulted the most recent edition of Research In Dance II (Ivey, Ed., 34: 38) and found only one study with a theme related to this thesis topic, i.e. A History of Dance At the University of Utah (1906-1968), (Waterfall, 81). Waterfall's thesis concentrated primarily on course development and staff additions without looking at the philosophical or academic attitudes affecting the changes. As attitude is of interest to this thesis, several general histories of dance were investigated by the author in order to gain information on the problems peculiar to the development of dance in post-secondary institutions.

Richard Kraus in his History of Dance (Kraus, 35: 339-361) devoted the latter part of the book to the problems of dance education. The thrust of his discussion was the ultimate placement of dance in Physical Education or the Fine Arts. Kraus felt that if dance were to flourish, two basic problems must be faced. The first was to clarify the educational aims of dance as aesthetic, social and physical activity. The second problem was to determine whether dance should continue sponsorship under Physical Education (as in the past) or form another arrangement. (Kraus, 35: 339). This dilemma proved to be a major theme throughout the material relating to the development of dance at the

University of Alberta and the University of Calgary.

After considerable discussion on the pros and cons of dance being studied in either discipline, Kraus suggested three administrative possibilities:

1) Where institutions had a strong liberal arts tradition, the tendency would be to promote dance as a theatre art, independent of Physical Education. He felt in this type situation, the Physical Education Department could offer dance to students on a "service" basis, but advanced and specialized courses be handled by a separate Dance Department.
2) For universities with an equal emphasis on teacher education and liberal arts, Kraus suggested two dance majors: - one in Physical Education to prepare teachers, and one in Fine Arts to prepare performers. Administrative arrangements would have to be internally arranged. He warned of potential problems of course duplication and also open courses (i.e. whether or not a Physical Education Dance major could take a Fine Arts course, and vice versa).
3) The third arrangement was for universities lacking a strong interest in the arts. Kraus suggested dance be a part of the "service" program in Physical Education (possibly being offered as a minor). (Kraus, 35: 358-359)

These suggestions, although legitimate, did not answer problems within specific situations. They did not touch on the question of budget, nor on divided feelings within an institution. They also did not take into account demands of the student.

Another point raised in Kraus' book was that of job potential for the dance graduate. This was also an issue in the development of a Dance Department at the University of Alberta. (3: 4). Kraus felt the solution to the question was simple, - that one should view dance as a part of general education without specific vocational purpose. (Kraus, 35: 360).

Margaret H'Doubler in Dance A Creative Art Experience (H'Doubler, 33: 59-66) also devoted a section to dance in education. This book tended more toward the ethereal, philosophical values of dance in education. Ms. H'Doubler based her theories on the belief of the organic wholeness of man. She felt that if dance were to contribute to the development of one's conscious experience, it must be not only physical and intellectual, but also emotional and spiritual. (H'Doubler, 33: 62-63). This concept of dance education as an all-encompassing experience was also expressed by some of the University of Alberta and University of Calgary dance staff interviewed. (Burgess, 58, Harris, 60, Padfield, 64, Shaw, 67).

Further (and somewhat briefer) information on the values of dance in education was found in Modern Dance Building and Teaching Lessons (Lockhart and Pease, 38: 1-2) and Dance (Lofthouse, 39: v-vi, 1-3). These books consolidated concepts previously discussed, but did not add many new ideas useful for this study.

For primary source literature the author initially consulted academic calendars of both the University of Alberta (77) and the University of Calgary. (74). The bulk of the actual dance course developments was learned from these calendars. The calendars were fairly accurate in course offerings, but were often very brief on description. Because of this, some general courses in Physical Education. which may have had elements of dance could possibly have been missed. The author, in cases of doubt, included the courses and consulted with former instructors to verify if dance were offered. Accuracy is somewhat questionable because the calendars did not always specify if certain courses would be offered in a particular year. The calendars all stated that courses were subject to cancellation.

Information on rationale for course changes was sought from General Faculties Council Minutes (80), Executive Committee General Faculties Council Minutes (79) of the University of Alberta, and General Faculties Council Minutes (76) and Executive Committee General Faculties Council Minutes (75) of the University of Calgary.

Information available from the minutes was quite general and details were not given. Basically, if a motion were presented, the minutes would state that discussion followed, but would not go into the details of the discussion. Thus it could be seen if a motion were accepted or defeated, but the reasons behind the decision were not included.

More details on rationale were found in Faculty and Department minutes. (4, 22, 26, 27, 51, 73). Unfortunately minutes from meetings of the Drama Departments at both Universities were not available to the author. Therefore, this information relied on interviews and what could be gained from General Faculties Council Minutes.

Access to dance files for the Faculties of Physical Education at both the University of Alberta and the University of Calgary was given. These sources were very valuable in providing information on efforts, obstacles and attitudes in the development of dance. The dance files contained personal correspondence, inter-departmental memos, minutes from special meetings and other items pertaining to dance. (1, 2, 3, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 19, 21, 25, 28, 40, 42, 43, 46, 48, 49, 52, 54, 55, 56, 57, 71). For clarification of various points and to fill in gaps, the author held interviews, whenever possible, with several members of the staff of the two Universities.

The Downey Report - Interim, (Downey, 30), Reports by Discipline first draft (Lloyd, 37), Reports by Discipline, rewritten version (Lloyd, 36) and the final Downey report Advanced Education in the Fine and Performing Arts (Downey, 29) were all carefully reviewed. The Downey report (a study commissioned by the Government of Alberta) was an investigative study which examined the opportunities for the Fine and Performing Arts in Alberta, and developed proposals as a result of the findings. Dance at the University of Alberta and the

University of Calgary formed a significant part of the study. The report was useful in providing information on what has happened and what should be. The report was not a completely reliable source, however. Its most blatant error was the complete ommission of dance offered by the Faculty of Physical Education at the University of Calgary.

The Downey Report caused a great deal of reaction from individuals at both Universities, and written responses were made. (Boorman, 19, 71). These responses gave useful information on the philosophical attitude toward dance of the dance staff and University administrators. As a result of the Downey report an ad hoc committee was set up by General Faculties Council of the University of Calgary to investigate the place and function of dance on campus. The subsequent recommendations of this committee, Report of the Ad Hoc Committee to Consider Programmes in Dance in the University of Calgary (44) formed the base for all future development of dance at the University.

The University of Alberta's Faculty of Physical Education prepared three proposals for the formation of a Dance Department. The first proposal, made in 1969 (73: Nov. 5, 1969) was fairly brief and consisted mainly of potential course offerings. The 1971 proposal (Harris, 32) was presented more formally and gave a good deal of information about the current dance program and why it should be further developed. In 1975 a proposal in book form (Boorman, 20: 1-125) was submitted to the Academic Development Committee of the University. This proposal was one of the author's most useful sources of information. As well as giving general information on the needs and potential of dance education, the proposal discussed the philosophy underlying the program design and Faculty function. Significant developments in dance at the University of Alberta were discussed. Dance course descriptions were given in detail and questions of budget, facilities and staffing needs were presented.

In considerably less detail, the University of Calgary also prepared proposals for the development of dance in the Faculty of Physical Education (7, 25, 43, Shaw, 48, Shaw, 49). The proposals were of use in providing an idea of the direction of growth the University wanted to take, and indeed subsequently took.

Summary

Literature relating to dance in education was reviewed in order to understand general views on dance and its related problems in the educational field. The author consulted academic calendars, General Faculties minutes and Faculty minutes to get details on the development of dance courses at both Universities. To understand the rationale behind course changes and program growth the author investigated dance files containing correspondence, minutes from special meetings and miscellaneous documents related to dance. The Government of Alberta study on the arts and the subsequent responses were carefully reviewed. In conclusion the author examined proposals for the development of dance (majors, routes and Departments) presented by the University of Alberta and the University of Calgary.

CHAPTER III

CHRONOLOGY:
UNIVERSITY OF ALBERTA

Chapter III will present a chronology of the development of dance courses at the University of Alberta. (For a year by year summary refer to Appendix B). The author will not at this point discuss the rationale guiding the course changes, deletions or additions. The purpose of the chapter is simply to illustrate how the University of Alberta progressed from offering two full-year general activities courses with some dance content in 1945, to the equivalent of nine and a half full year courses, exclusively dance, plus two and a half full year courses with elements of dance in 1978.

The University of Alberta began in 1908, but it was not until 1916-17 that Physical Education was taught. (1916, 77: 37) At this time Physical Education was compulsory for all first and second year students (except students over the age of 25 and war veterans). This practise continued until 1937 at which point Physical Education was only compulsory for first year students. The first actual mention of dance occured in a Summer Session for Teachers calendar in 1924. However the wording of the course description illustrates that dance had been taught in previous years:

> Folk Dancing I
> This has always proved a very popular course. It has frequently been necessary to organize a second section to accomodate all who desire it. Provision is being made for one section only this year and students should apply for admission early. Gymnastic costume and dancing-shoes are required. (1924, 77: 15).

Folk Dancing I and Folk Dancing II (advanced) continued to be

offered in Summer Session for teachers until 1939. It was not until 1945-46 that dance again became part of the curriculum.

In the academic year 1945-46, the Department of Physical Education, University of Alberta, offered a compulsory course for all first year students. The course required of women (114A) was a general activities course which included some folk and group dancing. An advanced activity course was also offered (244A) which had some group and folk dance. The basic introductory activities course continued (with some changes as to activities offered) until the year 1970-71 at which time the compulsory service program was dropped.

The basic recreational activities (fundamental skills) course primarily offered sections in dance of the social and folk nature. However, in some years other dance forms were available. For instance, in 1946-47, tap dance was part of the course curriculum. In 1947-48, Physical Education 28 - Dancing (open to 2nd year men and women and compulsory for 2nd year drama students) offered instruction in ballet, modern, social and folk dancing. This course continued to be available in 1948-49. A new course was also offered in 1948-49 which was an introduction to modern dance and skating (Physical Education 43).

During the preliminary years, students in the Faculty of Education had different requirements for Physical Education. In 1946-47 a senior Physical Education option (344 - The Dance) offered instruction in folk, tap and modern dance. Physical Education 102 (which included elementary games and dance) became a required course for Education students in 1947.

In 1949-50, Education students continued to study Physical Education 102, and first year students in all faculties took the required fundamental activities course which offered some dancing (for women).

Social dancing and skating remained as a senior Physical Education option. In 1950-51 the Department of Physical Education significantly increased its activity options. Thirty activity courses were available at the University of Alberta, - four of which were dance (elementary rhythms, social dance, folk dance and modern dance). This marked increase in available courses was due to the initiation of the degree program in Physical Education, which was first offered in the year 1950-51. At this time the program led to a degree of Bachelor of Education in Physical Education.

No new dance courses were introduced again until 1953-54. Social and folk dance was added and was required for both men and women enrolled in the Physical Education degree program. Instruction for social and folk dance was a 4-month part of Physical Education 306. Also part of the 306 course was modern dance (required of women only) which lasted for 3 months of the academic year. An advanced modern dance class (part of Physical Education 406) was also now available for women. Students enrolled in the Faculty of Education (but not in the Physical Education degree program) had two courses available to them, (Physical Education 101- a compulsory course, and 107- which concentrated on activities for elementary school children). Both courses included some folk and group dancing.

In 1954 General Faculties Council organized a School of Physical Education (this representing an administrative change). By 1956-57 the School of Physical Education began offering the degree of Bachelor of Physical Education (B.P.E.), thus superseding the degree Bachelor of Education in Physical Education. Folk and social dance, modern dance and advanced modern dance were still offered but now with more time allotment. Rather than being one of four or five activities in a course, they became one of two. Education students continued taking the introductory Physical Education courses, both of which offered limited dance instruction.

In 1959-60 the School of Physical Education began offering more courses for Education students which included introductory social and folk dancing. Physical Education 201 (designed for grades I-VI), Physical Education 200 (grades VII - XII) and Physical Education 203 (grades I - IX) all included some dance instruction.

The 1960-61 academic year saw definite changes in the status of dance. As well as the courses for Education students (200, 201 and 203) and the compulsory service course (218 - women), students in the B.P.E. program were able to take four half courses which taught dance exclusively. Physical Education 207, a course compulsory for first year B.P.E. students taught low organizational games and rhythmics. Folk and social dancing (Physical Education 307) began for both men and women, and modern dance (Physical Education 405) and folk dance (Physical Education 407) were made available to women.

Physical Education 226 was introduced in 1961 and was a compulsory course for students enrolled in Physiotherapy. Activities included games, rhythmics, swimming and dancing. This course continued until 1977, at which time Physiotherapy students began studying sports therapy within their own Faculty. No other changes in dance related courses occurred during the 1961-62 academic year.

By 1962-63 the number of Physical Education courses with elements of dance offered to Education students rose from three to five. Along with the already established rhythmics, folk, social and group dance, students enrolled in the Faculty of Education gained exposure to modern dance in Physical Education 436. The other new course introduced was a pre-requisite for this - Physical Education 336, also an activity course. As well as instruction in gymnastics and track and field, the course offered basic folk and social dance. Those students enrolled in the B.P.E. program of the School of Physical Education continued to receive instruction in rhythmics (207) social

Small Dance Studio, Physical Education Building
University of Alberta

dance (307), modern dance (405), and folk dance (407), the latter two being offered only to women students.

In 1963-64, the dance courses for students in Physical Education remained the same. Education students had some course deletions and additions. Physical Education 200 remained the same, offering general activities with some recreational dancing included. Physical Education 201 and 236 (both general activity courses) were dropped and Physical Education 232 and 332 were added, but the basic content of these courses did not change. A new course was introduced, Physical Education 327, which taught folk dance instructions geared for young children.

The School of Physical Education became a Faculty on April 1, 1964. Dance courses for the B.P.E. students remained the same. For Education students, the Faculty of Physical Education changed the subject matter of Physical Education 327 from folk dance to educational dance. Physical Education 200 (general activities) became 202, and emphasized movement education. Physical Education 202 was to be a pre-requisite for a new course teaching advanced educational dance and dance drama (Physical Education 433). Another new course introduced for Education students was Physical Education 436, which taught modern dance and skating. The following academic year, 1965-66, saw no changes in the dance courses taught at the University.

In 1966-67 the courses offered to students in Education again changed. Physical Education 433 (advanced educational dance and dance drama) was dropped. In its place Physical Education 429 was offered. This was a broader course and encompassed advanced gymnastics, dance and games (students were encouraged to specialize in one of the three areas).

Many new developments occurred in 1968-69. Physical Education students were required to take two new courses which possessed some

elements of rhythmics and dance. Physical Education 213 was an introductory course in motor performance (for women) and Physical Education 413 was an introduction to elementary school physical education (some dance included). A new option (Physical Education 437) became available to women in the Faculty. This half year course dealt with advanced contemporary dance.

During 1968-69 the Drama Department experienced a surge of growth in dance and movement courses. For the past three years first year Drama students had received some movement instruction through their first year service course taught by the Faculty of Physical Education. Music students majoring in Opera also participated in the course. The first year movement course continued to be taught by Physical Education until 1972 at which time the Drama Department began teaching the course (Drama 230). In 1968 three courses in dance were offered to students by the Drama Department. Drama 330 (movement) was an introduction to movement elements for the actor. Drama 430 (theatre movement) studied styles of movement and dance, both period and contemporary. Drama 530 (an advanced movement course) was designed to provide instruction in movement and expression for individual growth. These three courses were all restricted to Bachelor of Fine Arts students majoring in Drama. For students outside the Department, Drama 252 (improvisation) was made available. This course dealt with speech improvisation and some creative movement.

In 1969-70 the Faculty of Physical Education offered yet another new course for students interested in dance. This time the course (Physical Education 447) focused on modern dance composition. No other course changes occurred during this year in either the Physical Education or Fine Arts Faculty.

In 1970-71 a new option became available for Education students (Physical Education 423). This course was geared for teaching young children and included dance as one of its activities. Dance courses for students in the B.P.E. program remained the same. The courses offered for B.F.A. Drama students remained the same in number and course description, but went through content changes. Instead of instruction in creative dance as in the past years, the courses were restructured to include some tap dance, ballet and jazz.

Physical Education 218 (women) and 228 (men), formerly compulsory courses for all first year students, were dropped from the curriculum in 1970-71. The service course for women had always included some form of dance in its recreational activities.

In 1971, the Department of Physical Education Services (formed in 1967 under the Faculty of Physical Education) showed its courses in the calendar under the prefix PEdS. The Department of Physical Education Services offered one new course in 1971, PEdS 227, which provided curriculum and instruction in the teaching of creative dance.

The Drama Department made two new innovations in the 1972-73 calendar year. Drama 230, formerly taught by Physical Education, was taken over by the Drama Department. This course was designed to teach students fundamental concepts in creative movement and ballet. Another course began which was open to students in all faculties (all other drama-movement courses with the exception of Drama 252 - improvisation, were restricted to B.F.A. Drama majors). Drama 434, Lyric Theatre, explored theatre forms involving extensive movement, music, dance and acting.

In the Faculty of Physical Education, PEdS 423 was restructured from physical education for children (with some dance) to creative

movement for young children.

The following year (1973-74) the Faculty of Physical Education formed a new program. Students entering the Faculty were now able to elect a route concentration within the general program. The choice of Routes included: 1) Adapted, 2) Administration, 3) Coaching, 4) Outdoor Education, 5) Athletic Training and Conditioning and 6) Dance. New courses were designed as a result of the new Dance Route. Physical Education 370, a theoretical course, was developed to give students study in the history and philosophy of dance. Two practical courses were also added to the curriculum; Physical Education 275, which included experience in ballet, tap, jazz or ethnic dance, and Physical Education 470, a practicum course designed to give students experience in performance, production and instruction in dance. One other course was developed which included some aspects of dance. Physical Education 203, required of all first year B.P.E. students, was formed to give students a general look at competitive, aesthetic and expressive activities.

Dance courses from the old program remained in the curriculum but underwent numerical changes over the first two years of the new program: Physical Education 405 (modern dance) became 270, 437 (modern dance technique) became 371, 447 (dance composition) became 372, 407 (international folk dance) became 376, and 307 (social dance) became 375.

Another change which occurred in 1973-74 was the movement to make most courses on campus half term rather than full term. Physical Education activity courses were already doing this, but the PEdS course that was formerly full term, was split into two courses (PEdS 201 and 202). Its aim was to teach elementary school physical education (some dance included) parts I and II. The

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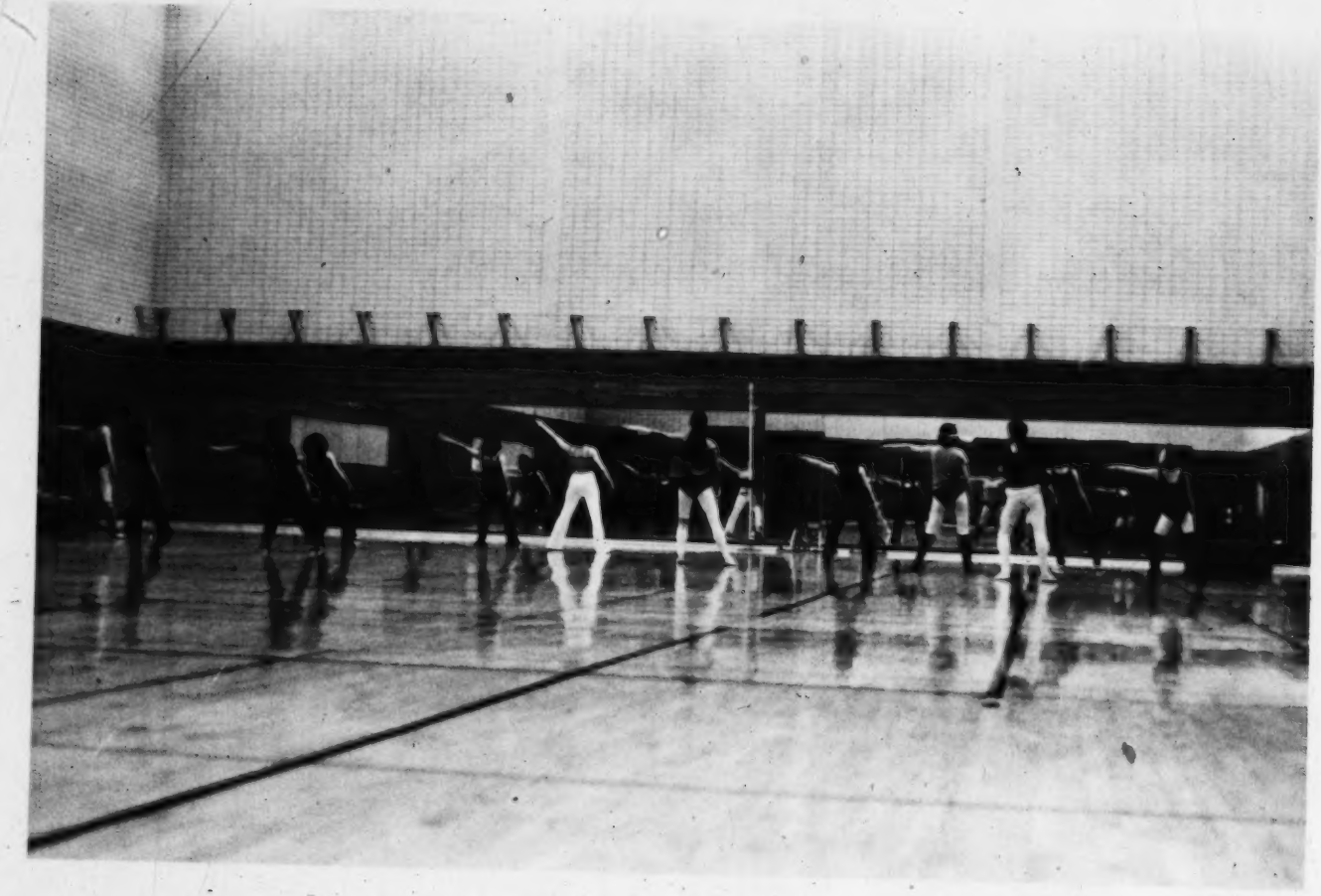

Drama Department continued to offer full term (September to April) courses in movement and dance.

In the 1974-75 calendar year the Faculty of Physical Education entered its second year of the new Route system. Dance courses available included Physical Education 270 (modern dance), 307 (social dance), 437 (modern dance technique), 447 (modern dance composition), 407 (folk dance), 270 (dance forms), 370 (dance history and philosophy) and 470 (dance practicum). Other courses which contained some elements of dance included PE 413 (elementary school activities) and PE 203 (competitive and aesthetic activities). The Department of Physical Education Services continued to offer the same courses. No changes were made in dance courses by the Drama Department in 1974-75.

By 1975-76 only year IV of the old Bachelor of Physical Education program was offered. Physical Education 413 was the only course in dance to remain from the old B.P.E. program, all other courses being offered under the revised numerical headings. Students wishing to select dance options could choose them from courses in the new program. In 1975 all dance courses in the B.P.E. program took the prefix "Dance".

The Department of Physical Education Services PEdS 201 and 202 (elementary school physical education), and PEdS 244 and 245 (secondary school physical education) all offered some instruction in dance. PEdS 227 gave curriculum and instruction in creative dance, PEdS 327 gave instruction in creative dance, and PEds 427 gave advanced instruction in creative dance. Also offered was PEdS 423, a creative movement class on teaching young children.

In 1976-77 no new dance courses were introduced into the Physical Education degree program. The Department of Drama did not

Movement Studio Fine Arts Building
University of Alberta

offer one of its courses (Drama 434-lyric theatre) that academic year.

The following year, 1977-78, the Department of Physical Education Services became the Department of Movement Education. Courses offered by this department dropped the prefix "PEdS" and adopted the prefix "Movement". There were no changes in dance courses in the 1977-78 academic year in either the Faculty of Physical Education or the Drama Department of the Faculty of Fine Arts.

Summary

The University of Alberta in 1945 offered two general activities courses, both of which contained some dance. During the next 27 years many courses were introduced, added, deleted and changed. By the 1977-78 academic year the University was able to offer 5 full year courses in dance through the Department of Drama; 8 half year courses in dance through the Faculty of Physical Education, and 4 half year courses (exclusively dance), 4 half year (some dance) through the Movement Education Department of the Physical Education Faculty.

CHAPTER IV

CHRONOLOGY:

UNIVERSITY OF CALGARY

This chapter presents a chronology of the development of dance courses at the University of Calgary. (For a year by year summary refer to Appendix C). The rationale guiding the course changes, additions and deletions will not be discussed at this point. The purpose of the chapter is simply to progressively illustrate how the University of Calgary went from offering one full-year general activities course with some dance in 1945, to the equivalent of 12 full dance courses in 1977.

The University of Calgary originated in 1945 when Calgary's Normal School became a branch of the Faculty of Education of the University of Alberta. At that time the campus was situated at the present site of the Southern Alberta Institute of Technology. In 1945-46, the University offered junior undergraduate training in Education. The only course with any dance was the compulsory Physical Education 114. As well as simple games and gymnastics, the course offered some instruction in folk and group dancing.

The following year, 1946-47, Calgary continued to offer the first year of all non-specialized programs in Education. Physical Education 114 offered a variety of dance opportunities in this year. As well as conditioning, skating and volleyball, women were able to participate in tap, folk and recreational dance. A new course became available as well, Physical Education 102, which included health as part of its curriculum. General activities offered in this course included some folk and group dancing.

In 1947-48 the first two years of non-specialized programs in Education were available in Calgary. Physical Education 102 remained the same but the compulsory Physical Education course was changed somewhat. The course number changed from 114 to 2 (women), and no longer included tap dance. Recreational dance continued to be offered in Physical Education 2.

The following two years saw no change in courses involving dance. In 1950-51 however, a new course was added to the curriculum. As well as Physical Education 2 (fundamental activities for women), and Physical Education 102 (for elementary schools), both of which included some dance, Physical Education 100 was introduced. This course offered instruction in health and physical education for primary schools, with some dance being involved.

Calgary continued to offer the first two years of the non-specialized program in Education in 1951-52. During this year Physical Education 2 and 102 remained the same, but Physical Education 100 was dropped in favor of 101 (physical activities for grades 1 to 9. Included in the general activities were social, folk, square and group dancing.

In 1952-53 Physical Education 102 became 107 (a numerical change only - course content remained the same). Physical Education 2 and 101 remained the same, both including some folk and group dancing. These three courses continued to be taught with no change from 1952 to 1958. In 1958-59 a new course was introduced, Physical Education 109, an activity course. As well as badminton and volleyball, the course provided instruction in rhythmics and social and folk dancing.

The following year, 1959-60, courses underwent several changes. These were numerical changes only, and course content remained the same. Physical Education 107 (for elementary schools) became 200, 101 (for grades 1 to 9) became 203, and 109 (activity course) became 209. The compulsory service course (Physical Education 2) remained

unchanged in both number and content. A new course was introduced during the 1959-60 academic year, Physical Education 201. This course dealt with a variety of activities (including social and folk dance) geared for a secondary school level.

In 1960-61, the University of Alberta, Calgary, was moved from the Institute of Technology site to its present campus in North-West Calgary. Elements of dance continued to be available in Physical Education courses 200, 201, 203 and 209. Physical Education 2 (compulsory) changed numerically to 228 (women) but was not offered in 1960-61.

Physical Education 228 was once again offered the following year, 1961-62, and taught the fundamental skills in volleyball, badminton, tennis, body mechanics and dance. The Department of Physical Education continued to teach Physical Education 200, 201 and 203. The activity course (Physical Education 209) which had offered badminton, volleyball, rhythmics and social dance, was dropped from the curriculum.

The Department of Physical Education introduced the first year of a Bachelor of Physical Education (B.P.E.) degree program in the 1962-63 academic year. Physical Education 201 and 203 were no longer offered. Compulsory Physical Education 228 (recreational activities) and Physical Education 200 (activities for the elementary schools, with some dance) continued to be part of the curriculum. Two new courses were offered in 1962-63 as a part of the new B.P.E. degree program. Both these courses were required of students pursuing the degree. Physical Education 207 was an activity course which provided theory and practise of low organizational games and rhythmics. Physical Education 307 was also an activity course. It concentrated on the study of folk and social dance. This

was to be the first course which taught exclusively dance. All other courses up to this time had taught dance only as one of a series of activities.

The first two years of the Bachelor of Physical Education degree program were offered at the University of Alberta, Calgary, in 1963-64. As well as Physical Education 200, 207, 228 and 307, three new courses were introduced. These courses were structured for students enrolled in the Faculty of Education. Physical Education 327 gave instruction in international folk dance, Physical Education 336 offered curriculum and instruction in activities for higher grades (activities such as gymnastics, track and field, football and social dance), and Physical Education 337 (also a curriculum and instruction course) concentrated on methods of teaching elementary school health and physical education (some dance activities being included). Thus by 1963-64 two courses with exclusive dance concentration and five courses with elements of dance were available at the University of Alberta, Calgary.

The Calgary branch of the University of Alberta gained autonomy in academic matters in 1964-65. All first year students (not enrolled in the B.P.E. program or Education students taking degree directed Physical Education courses) continued to take the compulsory Physical Education 228 (women). Students enrolled in the Faculty of Education took other courses in lieu of Physical Education 228. Those enrolled in the Elementary route took Physical Education 200 (which was geared for elementary schools and concentrated on movement education). Students enrolled in the Secondary Route took Physical Education 232 (which did not have dance as an activity).

Rhythmics (Physical Education 207), social dance (307) and elementary physical education curriculum and instruction (337) continued to be offered in 1964-65. Physical Education 327 (folk dance) was no longer available. Curriculum and instruction in secondary school physical education (336) became Physical Education 332, however, this was just a numerical change and course content remained the same.

Three new courses were offered by the Department of Physical Education in 1964-65. The first, Physical Education 405, offered instruction in technique and composition in modern dance. This course was compulsory for all women enrolled in the B.P.E. degree program. The students in Education were offered two new courses. Physical Education 433 concentrated on educational dance and dance drama, and Physical Education 436 was a new course which provided advanced curriculum and instruction in physical education. Activities included in this course were swimming, gymnastics, badminton, curling, skating, wrestling (men) and modern dance (women).

By 1965-66 the Department of Physical Education was able to offer the full three years of the Bachelor of Physical Education degree. The three basic dance courses for students enrolled in this program remained the same (Physical Education 207, 307 and 405). Education students continued to be offered Physical Education 200 (movement education for elementary schools), 332 (curriculum and instruction for secondary schools), and 337 (curriculum and instruction for elementary schools). Educational dance and dance drama (Physical Education 433) was dropped from the curriculum and Physical Education 327 was added. This new course designed for Education students also contained educational dance, but did not include the dance drama. Physical Education 436 (advanced curriculum and instruction in physical education) was dropped from the curriculum.

Physical Education 433 was re-introduced in 1966-67. It included

advanced educational dance and dance drama and served as a senior course for students who wished further study after Physical Education 327 (educational dance). All other Physical Education courses involving dance for Education students remained the same. A new course was developed for students in the B.P.E. program. Physical Education 407 was a comprehensive study of international folk dance. As well as this separate course in folk dance, there continued to be separate courses in games and rhythmics (207), social dance (307) and modern dance (405).

It was in 1966 that the University gained full autonomy and its name was changed from the University of Alberta, Calgary, to the University of Calgary. Having gained full autonomy, some changes affecting the Department of Physical Education were proposed. Thus in 1967-68 Physical Education became a School with its own Director. Physical Education was no longer compulsory for first year students attending the University of Calgary. A new Bachelor of Physical Education program began to be phased in. As a result of this, further minor changes occurred. Social dance was offered under two headings, Physical Education 307 and Physical Education 209, which were both the same course, the latter being the numerical title in the new program. Physical Education 207 which formerly concentrated on games and rhythmics was revised to offer instruction in the purpose and program of elementary school physical education. All other courses remained the same.

By 1968-69 only the third year of the old B.P.E. program was offered. First and second years of the new program were available. Four courses in dance were offered to students enrolled in the degree program, Physical Education 209 (social dance), Physical Education 405 (interpretive dance), Physical Education 407

(international folk dance), and Physical Education 207. The latter course was again revised in course content and was re-designed to teach the role of play, movement education and dance for elementary school children.

Courses offered to Education students underwent some changes. The two Physical Education curriculum and instruction courses (332 and 337) became Physical Education 232 and 332 respectively. Students were required to study four activities (dance being one of the activities). The other three courses teaching dance (Physical Education 200, 327 and 433) remained the same.

By 1969 the first three years of the new Bachelor of Physical Education program were available from the School of Physical Education. During the 1969-70 academic year there were several courses introduced. The study of coaching theory (Physical Education 435) was taught, and students learned administrative and/or coaching skills in a specific activity. Dance was one of the nine activities offered. For students in the Education Faculty, Physical Education 223 was introduced, a course which offered study in movement training leading to educational gymnastics and dance. Physical Education 327 (educational dance) was no longer offered, and in its place, Physical Education 423 was taught. This course, acting as a follow up to 223, provided an advanced study of educational gymnastics and dance. Physical Education 433 (educational dance and dance drama) was deleted and in its place Physical Education 413 was offered, a course which involved skill development in advanced educational gymnastics and folk dance. For students in the Drama Department a new course was offered (Physical Education 201), designed to develop skill in body movement (a dance related course).

Dance Studio Physical Education Building
University of Calgary

Another significant event in 1969 was the commencement of dance instruction in the Faculty of Fine Arts. Under the Department of Drama two new courses were offered; Drama 202 which provided instruction in techniques of contemporary dance, and Drama 304 which concentrated on principles of creative dance for children. These dance courses (as were all drama courses) were open to students from all faculties.

The following year, 1970-71, the Faculty of Fine Arts offered an additional dance course through the Drama Department. Drama 306 began and offered further study of the techniques of contemporary dance. The School of Physical Education no longer taught Physical Education 232 and 332 (selected activities). The theory of coaching (formerly Physical Education 435) was broken down into nine separately numbered courses. Thus Physical Education 449 was developed. This course was considered a coaching theory option, but in fact gave theory of interpretive dance. Physical Education 201 (movement for Drama Students) was no longer offered.

By the year 1970-71, four half term courses teaching exclusively dance (Physical Education 209, 405, 407 and 449) were offered by the School of Physical Education. The School also taught five half term courses with elements of dance (Physical Education 200, 223, 413, 423 and 207). The Department of Drama offered three full year dance courses which included Drama 202 (contemporary dance), Drama 304 (children's creative dance) and Drama 306 (advanced contemporary dance).

In 1971-72, Physical Education 223 (elementary school movement education) changed to the course number 327. Physical Education 423 (creative dance and educational gymnastics) became Physical Education 337. These were numerical changes only, the course content remained the same. All other dance courses offered by the School of Physical Education remained the same. Courses available through

Fine Arts also remained unchanged, with the exception of one numerical change. Advanced contemporary dance, formerly Drama 306, became Drama 302.

The Department of Drama experienced some developments in 1972-73. As well as Drama 202 and 302 (beginning and advanced study in contemporary dance), Drama 402 was introduced. This course brought in elements of choreography in contemporary dance. Drama 304 became Drama 368, but continued to provide instruction in creative dance for children. Drama 368 also served as a curriculum and instruction course for students enrolled in the Faculty of Education. The School of Physical Education experienced no changes in its dance courses in 1972-73.

Again in 1973-74 no new dance courses were taught by the School of Physical Education. The Faculty of Fine Arts introduced no new dance courses, but did make numerical changes in its current offerings. Drama 202 (beginning contemporary dance) became Drama 330, Drama 302 (advanced contemporary dance) became Drama 430, Drama 402 (advanced contemporary dance and choreography became Drama 530, and Drama 368 (creative dance for children) became Drama 332.

The Faculty of Fine Arts made no course changes in 1974-75. Physical Education however, offered two new dance related courses. Physical Education 395 was a study of movement concepts taken from North America, Europe and Britain. Physical Education 397 provided instruction in the study of movement as a core to work in interdisciplinary studies in physical education, art, literature and drama.

In 1975-76 the School of Physical Education became a Faculty. In this year only one new course was introduced. Physical Education 393, a theoretical course, provided instruction in the theories and philosophies of Rudolph Laban and other dance educators.

In 1976-77, the Faculty of Fine Arts continued to teach the same four courses as had been taught the previous two years. Physical Education dropped a few of its newer courses from the curriculum. Physical Education 393, 395 and 397 were no longer offered. A new course was introduced during this year. The first eight themes of movement of Rudolph Laban were taught in Dance Education 301. The change in prefix from "Physical Education" to "Dance Education" for all dance courses (except 449 - coaching theory) occurred as a result of the new Routes Bachelor of Physical Education degree students were to be offered. Four Routes (General, Outdoor Pursuits, Pre-Adolescent and Dance Education) were developed for the 1976-77 academic year. Dance Education was not offered as a Route until the following year.

In 1977-78 a great surge of dance development occurred at the University of Calgary. The first year of the Dance Education Route was offered in the B.P.E. program. For students electing the Dance Education Route, several activity courses (each lasting six weeks) were introduced. These were:

Physical Activity 275	Round and Square Dance
Physical Activity 277	Ballet I
Physical Activity 279	Ballroom Dance I
Physical Activity 281	Folk Dance I
Physical Activity 283	Jazz Dance I
Physical Activity 285	Modern Dance I
Physical Activity 287	Tap Dance I
Physical Activity 291	Structured Dance I
Physical Activity 379	Ballroom Dance II
Physical Activity 381	Folk Dance II
Physical Activity 383	Jazz Dance II
Physical Activity 385	Modern Dance II

Theory courses offered included Dance Education 201, a history and philosophy of dance in education; Dance Education 211, which was designed to teach the fundamentals of rhythm; and Dance Education 301, a course in Laban's creative dance themes I - VIII.

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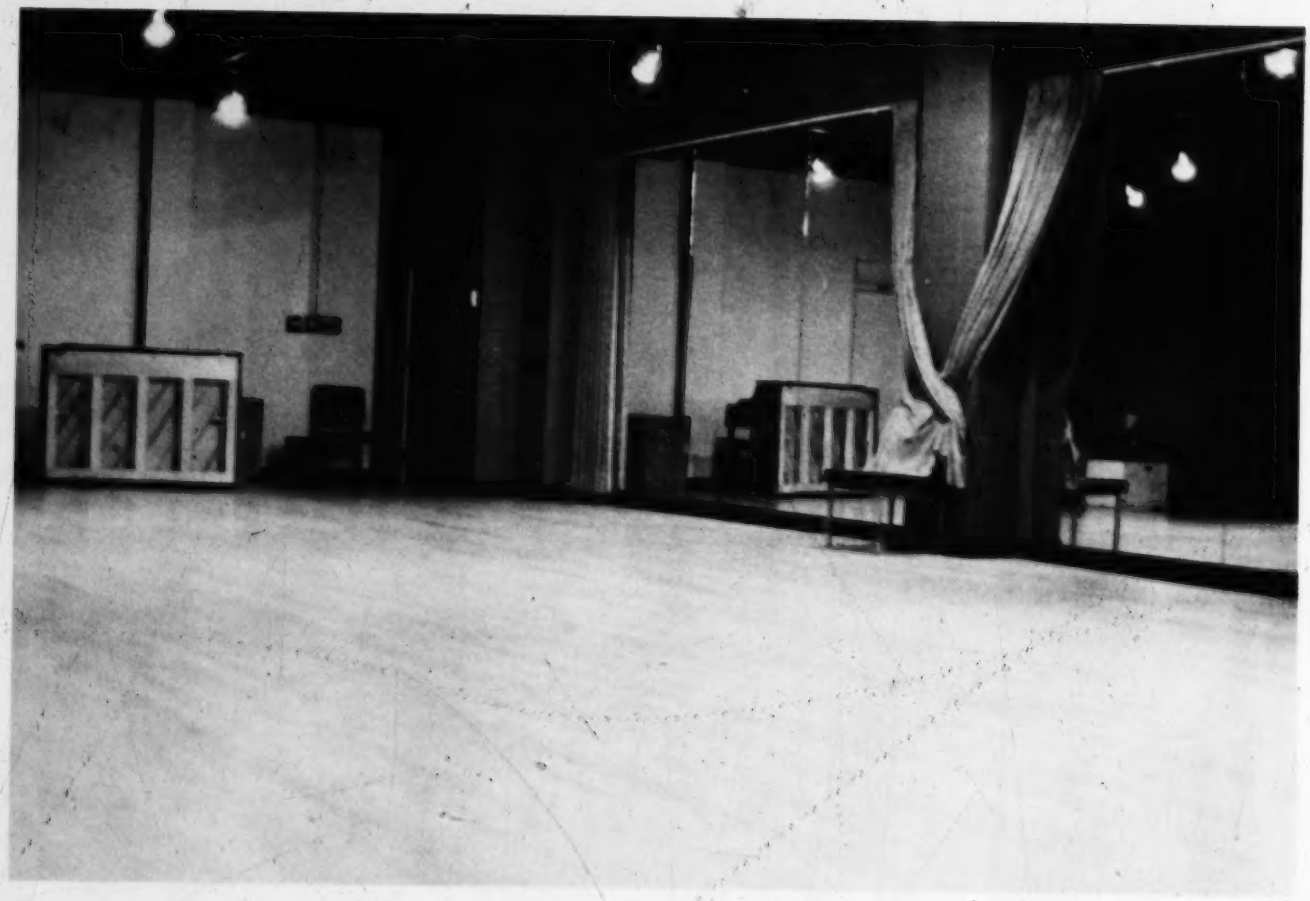

As well as Physical Education 200 (physical education for young children), Physical Education 327 (pre-adolescent creative dance) and Physical Education 449 (interpretive dance theory), two new dance related Physical Education courses were introduced. Physical Education 202 included physical education for elementary school children with some dance activities. Physical Education 453 was introduced to examine the interaction of society, physical education, sport and dance.

The Department of Drama introduced a new dance course as well during the 1977-78 calendar year. Drama 573, a directed studies course, dealt with choreographic form.

Summary

In 1945 the University of Calgary offered only one general activity course which had any dance content. After 27 years of courses being introduced, added, deleted and changed, the University was able to offer in 1977, 8 half courses and 12 quarter courses dealing in dance through the Faculty of Physical Education; and 5 full dance courses through the Department of Drama in Fine Arts. Students at the University in the 1977-78 academic year were able to engage in dance activities including modern (creative and contemporary), folk, social, jazz, tap and ballet, as well as several courses in dance theory.

CHAPTER V

GROWTH AND DEVELOPMENT: UNIVERSITY OF ALBERTA AND THE UNIVERSITY OF CALGARY

UNIVERSITY OF ALBERTA

The University of Alberta has offered instruction in dance since the 1920's. The originating Faculty was Education where dance was part of the Physical Education Department's curriculum. In more recent years dance has also been taught in the Faculty of Fine Arts. Since 1945 dance as an academic discipline and performing art has experienced considerable growth. The purpose of this chapter is to examine some of the influences on the development of dance at the University.

Dr. M. L. Van Vliet, who has been the chief administrative officer in Physical Education at the University of Alberta since 1945, recalled a display week-end in modern dance as far back as 1946. (Van Vliet, 69: 1). Since that time dance has experienced a somewhat gradual but definite development. Dr. Van Vliet felt that the slow growth was due partially to lack of general education in this area. The Albertan public has experienced increased exposure to dance through the media and especially television, which is adapted to display the opportunities and horizons of this art. Another factor influencing the public was the opening of the Jubilee Auditoriums (in both Edmonton and Calgary) in 1957, and the subsequent opportunity provided for people to see professional dance companies. (Van Vliet, 69: 1). Thus the public has gained a gradual exposure to dance and is therefore more amenable to its development in the University.

Campus administrators have also had to be educated as to the

importance of dance in an academic setting. Dr. Van Vliet felt that the increased University population and its resulting cosmopolitan nature have helped contribute to the development of the dance program:

> At the University of Alberta I think one would have to say that we are much more cosmopolitan now than we were 20 years ago. We have people from all over the world who have come on Faculty. In some cases you may have (as an example) a faculty wife who has majored in dance. You begin to get a much more sympathetic interest and outlook in terms of a total picture. When you get a University with 20,000 students it's inevitable that you'll get people from various walks of life, various parts of the world, - who have had some background in dance...(Van Vliet, 69: 2)

The growth of Physical Education at the University of Alberta brought about a natural development in dance courses. By 1950-51 a new program was initiated which led to a Bachelor of Education in Physical Education. During this year four new activity courses in dance were introduced (rhythmics, social dance, folk dance and modern dance).

In 1954 Physical Education became a School, and by 1956 the degree Bachelor of Physical Education (B.P.E.) was offered. During this period, dance as an activity was given a larger time allotment than previously, (rather than being one of 4 or 5 activities in a course, it became one of 2).

As the program in Physical Education continued to expand so did the courses in dance. By 1959 four half year courses dealing exclusively in dance were available (rhythmics, social dance, modern dance and international folk dance). The latter three remained unchanged in the program until the initiation of the Route system in the mid-seventies.

On May 17, 1960, a new Physical Education building was opened. Nine types of teaching stations were designed, one of which was a

dance studio. (1960, 45).

Physical Education became a Faculty in 1964 and by the following year more changes began to occur in the growth of dance. Ms. Dorothy Harris, who since 1963 had been on part-time staff of the Physical Education School, became a full-time lecturer. The influence and work of Ms. Harris in the field of dance at the University have been outstanding in terms of effort and progress. These influences will be discussed throughout the remainder of the chapter.

In 1965 Ms. Harris initiated the "Orchesis Modern Dance Club". Under the auspices of Physical Education the club began with 10 participating members. Its function was to provide broader learning experiences in dance, recreational opportunities and performance opportunities in dance. (Harris, 20: 15).

Ms. Harris was also responsible for the first movement course (which was dance-like in nature) taught to Drama students in the Faculty of Fine Arts. Commenting on the Drama course Ms. Harris stated:

> It was very much like an introductory modern dance but with a little more orientation towards movement for acting, which is to some extent less abstract - although we did a fair amount of abstract work. We did things that dealt a little bit more with movement that was expressive of emotion. It was a year long course. The Drama Department came out with a degree program and I looked through their brochure and there was no movement in it. I went down to see Gordon Peacock and I said "what are you doing designing a degree program for an actor if it doesn't have any movement in it?" He said the Faculty of Arts at that point would not accept a movement course for credit as part of their program because it wasn't academic enough. He said that they had thought about perhaps doing a kind of lab in a movement sense that could be attached to an academic course. At that time we had a service program - all first year students

> had to take Physical Education. At some point, I'm not certain of the year, I designed the 230 course which was a first year Physical Education course for Drama majors in the B.F.A. program. It was totally dance movement, as well as some fencing and a little gymnastics. (Harris, 60: 5).

In 1966 another person who would have major influence in the field of dance joined the Physical Education staff of the University of Alberta. Ms. Joyce Boorman was initially trained in England and received subsequent post-graduate training in dance at the University of Utah. Her extensive work with movement education and dance for children has made her a valuable asset to dance at the University. (Boorman, 20: 42-47).

In 1967 the Department of Physical Education Services was formed within the Faculty of Physical Education. The Department was to be administered by Physical Education because expertise lay within its faculty members, although the Department was housed in the Education building. The purpose of the Department was to provide courses in curriculum and instruction, and to instruct special courses designed for Physical Education majors in the Bachelor of Education degree program. (18).

In 1968 under the auspices of Physical Education the "Children's Creative Dance Theatre" was formed. Ms. Boorman has been the major driving force since the conception of the theatre. Open to children from 3-16 years of age, the Dance Theatre has operated under Ms. Boorman's philosophy of dance for children.

> Out of all children's dance will come some of the artists of tomorrow, performers, master teachers, teachers of children's dance, writers for dance, choreographers and people who just enjoy participating in various dance forms; but most of all and more important, will emerge girls and boys with 'feelings' - aesthetic understandings and appreciations. (Boorman, 20: 73, 74).

Although Children's Creative Dance Theatre is not an academic discipline per se at the University, it acts as a teaching outlet for students of dance on campus. Students are given the opportunity to teach dance to children as well as choreograph and help arrange performances.

Another extra-curricular event initiated by the Faculty of Education in 1968 was Dance Session. This was a special program of dance courses offered during the summer months at the University. Guest staff from around the world have taught students; enrollments varying from 240 to 388 depending on the scope of a program in any given year. As well as opportunities in creative and modern dance, jazz, folk and ethnic dance, Dance Session has also offered a graduate seminar in dance history and philosophy and teacher preparation courses. By 1973 many of the courses offered became available for credit. (Boorman, 20: 11, 12)

The third significant development in 1968 in dance at the University of Alberta occured in the Department of Drama. Three new courses in dance were offered to Bachelor of Fine Arts (B.F.A.) Drama majors. The addition of Ms. Jacqueline Ogg made a profound influence on dance in that Faculty. Ms. Ogg came from an extensive background in dance. Her previous appointment had been with Colorado State University where she developed the Dance Major. (Ogg, 62: 1). When she joined the University of Alberta faculty in 1968 she developed and taught the three new courses (movement, theatre movement, and advanced movement). The content of the courses was almost exclusively dance, although the philosophy of the Department was not to train dancers. Basically movement courses in the Drama Department were designed to work on developing basic movement skills, expression and characterization through dance. (Ogg, 62: 2).

During the year 1969-70 the dance staff of the Faculty of Physical Education (Ms. Harris, Ms. Boorman and Ms. Cathy Herbut -

a sessional dance instructor for the 1969-70 calendar year) presented a proposal for the formation of a Dance Department. The proposal was for the purpose of offering a 4 year Bachelor of Arts in Dance.

On November 5th, 1969, the Undergraduate Curriculum Committee were given copies of the proposed program. Compulsory courses and options included: (* indicates that the course was already being offered)

	Dance 200	Modern Dance Techniques
	Dance 202	Modern Dance Composition
	Dance 211	Rhythm and Movement
	Dance 205	Dance Perspectives
	Dance 300	Dance Techniques *
	Dance 302	Modern Dance Composition *
	Dance 311	Percussion Accompaniment for Dance
	Dance 327	Dance for Children
	Dance 307	Dance Styles Social *
	Dance 407	Dance Styles Ethnic *
	Dance 400	Dance Techniques
	Dance 402	Dance Composition
	Dance 410	Dance History
	Dance 413	Dance Notation
	Dance 411	Music Accompaniment for Dance
	Dance 500	Dance Techniques
	Dance 504	Dance Production
	Dance 505	Theory and Philosophy of Dance in Art and Education
one of		
	Dance 427	Theory, Practise and Fieldwork Experience in Dance at the Secondary Level Theory, Practise and Fieldwork Experience in Dance for Children
	Dance 525	Dance in Rehabilitation
options		
	Dance 305	Dance Styles Jazz
	Dance 303	Dance Styles Tap
	Dance 403	Dance Styles Ballet

Courses open to Physical Education students to include Dance 211, 205, 311, 327, 407, 410 and 427. (73: Nov. 5, 1969).

In December, the Curriculum Committee approved in principle the formation of a Department of Dance in the Faculty of Physical Education and recommended the Faculty strike a committee to review the program. (73: Dec. 3, 1969).

The dance staff felt an urgent need for the development of a Dance Department for several reasons. (11). At the time no University in Canada offered a degree in dance, and requests for such a degree were being received constantly. The dance staff also thought that the staff and facilities at the University of Alberta were more than adequate to house a Dance Department. Further arguements in favour of a Department mentioned the high increase in students interest as shown by the ever increasing number of dance clubs being formed in Universities (at the time the University of Alberta "Orchesis Modern Dance Club" had a membership of 78, 40 of whom participated in the annual performance):

> A dance program at the University of Alberta could be the first one in Canada and would draw from dance-interested people all across the nation.....If the dance program can be instituted in the fall of 1970, graduates would be available in 1975. Even this is too long to wait for Canadian qualified dance people to provide improved and necessary instruction in the Universities and Colleges of Canada. Recreational organizations need dance personnel to respond to community needs for social, folk and creative dance and to serve as consultants in skating and synchronized swimming programs and to assist in theatre performance work. Qualified help in dance is needed NOW. We even receive requests from American Universities for good dance instructors. (11: 4).

Individuals on the dance staff preferred the formation of a new Department with a Dance Degree over offering a Dance major as part of the Bachelor of Physical Education program for two reasons. First, a major in the B.P.E. program would require complete administrative restructuring, and second, the formation of a Dance Department would allow for more intensive studies (also opening the

door for post-graduate work). (11: 1-4).

The 1969 proposal for a Dance Department did not get past the Faculty in terms of discussion. Ms. Harris felt that although it took the Faculty a step further in seeing what could be done in terms of dance, they simply were not ready to support it:

> It was stopped here - they didn't feel we were ready for it. If they had felt we were ready and had gone ahead, financially we would have had the Department, simply because that was the time when the University budgets were wide open and they weren't really being that challenging about new programs. (Harris, 60: 2,3,).

In 1970 the Department of Drama gained a new dance staff member. Mr. Wally Siebert came from a professional dance background in the United States where he had done considerable work both on and off Broadway, and with television across the country as a dancer and choreographer. Mr. Siebert added a new dimension to the movement courses taught in the Drama Department. Jazz, tap and ballet were added to the curriculum and students were able to learn various techniques from an individual with experience in the professional realm.

The year 1970 also saw the addition of a new dance lecturer in the Physical Education Faculty. Ms. Marsha Pursel (later Ms. Marsha Padfield) studied dance at both the under-graduate (B.A. 1968) and graduate (M.A. 1971) level at the University of California, Los Angeles. Her background in folk dance, modern dance, dance therapy and dance production broadened the scope of dance at the University considerably. The introduction of Ms. Pursel to the Physical Education dance staff added an ardent supporter to the creation of a Dance Department. Ms. Pursel, together with Ms. Harris and Ms. Boorman, worked on a second proposal for a new Department. This proposal was presented in the spring of 1971. (Harris, 32).

Three questions raised by the Faculty of Physical Education in reference to the previous proposal were: what profession will the study of dance lead to; why form a Dance Department in the Faculty of Physical Education; and why is the University of Alberta a preferred location? These points were clarified in the new proposal. The prospective occupations of dance graduates were suggested to be: dancers, choreographers, dance educators and dance researchers. As well, dance was considered to be an allied art for drama, music, art, history, physical education and recreation. The dance staff also felt dance was a medium for individual development in cognitive and psychomotor domains. (Harris, 32: 1). It was felt the Faculty of Physical Education was the most logical place for development because:

a) the facilities are already present

b) the core staff is already functioning in the dance area

c) basic dance courses providing for Physical Education, Recreation, Education, Drama and Music students are currently being taught

d) the formation of such a department in the faculty has the support of the drama department and the three departments of the Faculty of Physical Education. (Harris, 32: 3,4).

To the third querie regarding the University of Alberta as a preferred location, the proposal suggested that it was the best prepared University (west of the Great Lakes) in terms of current courses, facilities, staff, interest and support. Only one University in Canada offered a dance degree program (York University which started a program in 1970-71) and the program was oriented towards the professional performer.

From the 24 Dance courses suggested in the 1969 proposal (19 compulsory, 5 options), the new proposal offered 37 Dance courses (25 compulsory, 12 options). This was in part enlarged to offer more intensive training for the Dance major, and also to give more option opportunities for students enrolled in other faculties. Prospective courses included:

(* indicates that the course was already being offered
X indicates that the course not open to Dance majors).

Dance 271	Modern Dance Technique
Dance 273	Modern Dance Technique
Dance 281	Modern Dance Improvisation and Composition
Dance 283	Modern Dance Improvisation and Composition
Dance 211	Rhythm and Movement
Dance 201	Dance Perspectives
Dance 371	Dance Techniques (effort-shape)
Dance 373	Dance Techniques (ballet, jazz, ethnic)
Dance 381	Modern Dance Improvisation and Composition
Dance 383	Modern Dance Improvisation and Composition
Dance 311	Dance Accompaniment
Dance 327	Creative Dance in the Elementary School
Dance 471	Modern Dance Technique
Dance 473	Classical Styles and Repertory
Dance 481	Modern Dance Composition
Dance 491	Introduction to Dance Production
Dance 401	Dance History (to 14th Century)
Dance 403	Dance History (15th to 19th Century)
Dance 407	Ethnic Dance *
Dance 571	Modern Dance Technique, Choreography and Repertory
Dance 573	Modern Dance Technique, Choreography and Repertory
Dance 591	Dance Performance and Production
Dance 593	Dance Performance and Production
Dance 415	Dance Notation
one of	
Dance 429	Fieldwork: Children's Dance K - 6
Dance 529	Fieldwork: Secondary Level
Dance 567	Fieldwork: Dance in Special Education

options

Dance 227	Curriculum and Instruction in Creative Dance K - 6 *
Dance 230	Creative Movement for Drama *
Dance 232	Movement Foundations for Applied Music - Voice *
Dance 307	Social and Folk Dance *
Dance 405	Introduction to Modern Dance * X
Dance 423	Creative Movement for Young Children *
Dance 427	Advanced Creative Dance in the Elementary School *
Dance 437	Modern Dance Techniques * X
Dance 447	Modern Dance Composition * X
Dance 501	Theory and Philosophy of Dance in Art, Education and Religion (Harris, 32: 1-5).

Some departments, although accrediting merits to the proposed Department of Dance, were not prepared to lend their support. For example, the Department of Music raised several points against the idea. They felt that rather than labeling the degree Bachelor of Arts in Dance, a more appropriate title would be Bachelor of Physical Education in Dance or Bachelor of Fine Arts in Dance. In response to a suggestion that Dance majors take options in music, the Department stated that a considerable music background was necessary. Their biggest concerns, however, were the financial ramifications of a new Department. The Music Department felt that there was danger of financial impairment to existing academic programs if monies were not channeled into a new Department of Dance. (14).

The 1971 proposal went with Faculty approval up to the Academic Development Committee of the University. (Harris, 60: 3). Ms. Padfield (nee Pursel) stated in a recent interview that the basic rationale for the formation of a Dance Department in 1971 had involved two things:

> We felt we had grown as much as we could and that was the next logical step - and - it was obvious that the end of the affluent sixties was upon us and we were

> trying to get in on the tail end of the money. (Padfield, 64: 2).

One of the reasons that the proposal was turned down according to Ms. Padfield was that the proposal came just a fraction too late in terms of University finance. Ms. Harris felt that a second problem in terms of acceptance of the program stemmed from a basic ignorance about dance:

> ...some of the people on the Academic Development Committee a) don't understand what we mean when we talk about dance, - I don't know how thoroughly they read your briefs or materials; and b) some of them don't think any of those Fine Arts programs should be in a University, and would be more inclined to retrogress in the sense of having them removed, rather than add ours. We were told it was because there wasn't enough money. I would also assume that they may not have thought the program was worthwhile. (Harris, 60: 3,4).

In 1972 the Department of Drama developed a new course involving dance (Drama 434-Lyric Theatre). This course was designed to explore various theatre forms which make extensive use of movement, music, dance and acting. Lyric Theatre was offered for two years and then temporarily withheld. One reason for this was that although the course was originally intended to include B. F. A. Drama students, no time was available in their schedules for them to take it. Another reason the course was tabled was because the subsequent opening of the program to the general student population created problems due to varied backgrounds. Mr. Siebert stated:

> It was open to anybody in the whole school that wanted to take it. So we had huge classes and since it was a new course we didn't know how much they needed. They needed the background in it, so they needed a little bit of history, - they needed singing. Then again we'd have people from Opera who could sing beautifully, but couldn't move, so what do you do first? (Siebert, 68: 11).

Lyric Theatre is constantly being requested by the Department of Music. The Department of Drama is currently working on rescheduling the course so that B. F. A. Drama students are able to elect it into their program. (Ogg, 62: 5).

The Faculty of Physical Education formed a new program in 1973. Rather than the general program which had been offered, students entering the Faculty were now able to elect one of six Routes (one of which was dance). Dr. Van Vliet when asked about the Dance Route stated:

> That's something I've always felt very strongly about. I've always felt there should be a definite pattern so that people who wanted to major in dance could take almost as much dance as they wanted. (Van Vliet, 69: 2).

Ms. Harris felt the implementation of the Dance Route was one of the greatest developments in dance at the University of Alberta, not only because of the greater range of dance activities, but also because of the increased awareness by students on campus about dance which resulted. (Harris, 60: 2). Ms. Padfield agreed that the creation of the Dance Route was one of the most significant developments in dance on campus:

> We saw it as a means to getting a Dance major - which has not happened, but at least it allowed us to get more courses. We added Dance Perspectives, which is a dance history and philosophy course; we added Dance Practicum, which does dance teaching and production. (Padfield, 64: 1).

The Faculty of Physical Education was not adverse to Dance being one of the six Routes offered. The importance of dance had been made evident in the proposals for a separate Department made in 1969 and 1971.

In the summer of 1973 the Minister of Advanced Education, Government of Alberta, decided to investigate the opportunities in the Fine and Performing Arts in Alberta. The purpose was to create policies to enhance the opportunities in order to encourage involvement in the Arts in Alberta's higher learning institutions. It was found that opportunities were not adequate:

> We found too that despite increasing demand, opportunities for Advanced Education in the Arts have not developed at a commensurate rate and, as a result, are now inadequate. (Downey, 29: 1).

The above statement was made by L. W. Downey Research Associates who were the consultant firm commissioned to make the investigation. Sources for the research included: 1) an advisory committee represented by various institutions, 2) external consultants (one for each art) and 3) planning researchers and data analysts. (Downey, 29: 1).

Ms. Gwenneth Lloyd was the consultant for dance. In the first draft of Ms. Lloyd's report on dance she made reference to the proposal for a Dance Department made by Physical Education in 1971. She considered some of the points valid, but was very adamant that it should not be developed in Physical Education. She felt that dance was an art and should thus stay in the Faculty of Arts. (Lloyd, 37: 99).

In the rewritten draft of the report on dance (Lloyd, 36) Ms. Lloyd discussed the two programs offered in dance at the University of Alberta. She felt the emphasis in the Drama Department was on creative dance and that its prime consideration was to train the actor in the use of the body as an instrument. However she thought that (possibly due to insufficient time spent on movement) that the Drama Department did not achieve its aims of sensitivity, suppleness or strength. She further suggested that previous dance training be a

reference for selecting students at the auditions held for potential B. F. A. Drama majors. (Lloyd, 36: 75).

Ms. Lloyd commented that the Physical Education Faculty offered a limited range of dance and that the emphasis was on creative dance. She thought that the creative dance programs for young children were of great value, but she was apprehensive about the "limited training" the students were receiving. She considered the classes in folk dance to be limited and too large in terms of numbers of students. (Lloyd, 36: 76).

An interim report was submitted by the Downey Associates. (Downey, 30). The Dance staff of the Faculty of Physical Education prepared a response to this report. (Boorman, 19). In the response three general criticisms of the report were: 1) that the report over-emphasized the needs of the performing artists thus excluding other levels of program development; 2) that ballet was over-emphasized as a focal point of study; and 3) that there appeared to be personal negative bias with regards to dance in the academic environment. (Boorman, 19: 4).

The final Downey Report did not make many changes relative to the limitations cited by the response of the dance staff. The Report suggested that a general principle as to the roles that Universities should adopt were: 1) to prepare high level artists and artist teachers; 2) to provide an artistic component to the general education of all students; and 3) to sponsor artistic performances. (Downey, 29: 42). For the University of Alberta the most significant proposal which came out of the Downey Report was for the formation of a Dance Department:

> In view of the following points it is important and timely to request the University Administration to re-consider the proposal for a Dance Department and a Dance Degree Program: 1) The Faculty of Physical Education commitment to the establishment

of the department and program (as per Faculty Council Meeting of May 13/71) remains unfulfilled.
2) The primary reason given for withholding the proposal on first presentation was lack of finances rather than refusal of the proposal per se. Since then, the Government of Alberta has organized a "Program Coordination" process. As a result:

a) If the proposal is accepted by the University of Alberta, it must be presented to the Department of Advanced Education
b) If the Department of Advanced Education approves the proposal, it will grant funds to the University earmarked for the approved program.

This means that additional monies would come to the University and no hardship would accrue to any other programs or department because of the new program. (13: 1).

The correspondence went on to discuss the growing need for a Dance Degree Program. It was felt that there was a serious talent drain as dance students were leaving Edmonton to study elsewhere (which caused extreme financial strain and required a high degree of competition). Further, dance courses were being over-subscribed as were Dance Session summer courses and special workshops. The University of Alberta was receiving constant requests for dance teachers to assist in the schools, recreation workshops and to staff colleges and universities. It was also mentioned that although there was discussion of forming Dance Departments at the University of Montreal, the University of Calgary and Simon Fraser, presently there was only York University which offered a program; where from 350 applicants 50 were accepted. (13: 2).

Interviews were conducted with staff members in the Faculty of Fine Arts by the dance staff in Physical Education to discover their

feelings regarding the placement and viability of forming a Department of Dance in Physical Education. The results of the interviews were mixed. Most felt that a Department of Dance was viable, but not necessarily in the Faculty of Physical Education. A summary of the interviews:

1) Mr. Wally Siebert, Department of Drama, believed the only possibility would be to form a Faculty of Dance rather than a Department. He felt that philosophies of Physical Education and Fine Arts were limited and therefore interdepartmental appointments may not be welcome. Mr. Siebert was also concerned with the lack of facilities. (Siebert, 57).

2) Ms. Mary Grayson, Department of Art, felt that because Fine Arts and Physical Education had different philosophies that Fine Arts was not likely to accept the idea of a Dance Department in Physical Education. She felt the concept of a Dance Education Department in Physical Education would be regarded with greater sympathy. (Grayson, 53).

3) Mr. Tom Peacocke, Department of Drama, felt that dance should theoretically be in Fine Arts, but because Physical Education had superior facilities, he would support its inception in that Faculty. He would like to see it eventually phased into Fine Arts as facilities improved. (Peacocke, 55).

4) Mr. Al Forbes, Department of Art, accepted the development of dance in Physical Education because of its facilities. He stressed the need for academic content in the program. (Forbes, 52).

5) Mr. Tom Ralston, Department of Music, was highly supportive of dance. He held no preferences for Faculty placement as long as the best instructors were provided. (Ralston, 56).

6) Mr. Ernie Lajano, Department of Music, supported the idea of a Dance Department, but felt it should be placed in Fine Arts. He believed that the budget would present a great problem. (Lajano, 54).

It was felt by Dr. Glassford, Chairman of the Faculty of Physical Education, that before presenting a formal proposal to the Academic Development Committee, three points would have to be considered. The first was possible resistance from faculties outside Physical Education to the placement of the proposed Dance Department. He suggested it would also have to be proved that a new Department was necessary; and thirdly, that money used for it would not cause hardships to other departments. (10).

Many meetings and discussions followed, and the dance staff continued to work on the preparation of a proposal for a Department of Dance to be presented in 1975.

In 1975 all dance courses in the Department of Physical Education took the prefix "Dance". This had been recommended in 1969 (73: Nov./69) but was turned down because the Faculty felt if there were a Dance prefix, the whole process would snowball and all activities would want their own prefix. Ms. Harris disagreed with this attitude, and suggested that dance was a much bigger and more diverse area than any of the other activities and therefore justified in having its own prefix. She felt it was important for Physical Education to have the Dance prefix before another Faculty or Department took it:

> We wanted to have it before we went forward with our degree proposal - to show that we had that kind of recognition within the Faculty. The other thing we were worried about was the possibility that there might be ambitions in some other Faculty to develop dance courses. The first people to get the Dance prefix were likely to be the ones that would get the recognition of having housed the dance.

> I think we were looking more to the future in the hope that since Physical Education had housed it and grown it and developed it, they should have the prefix so that it was an insurance for any future development of dance in this Faculty....(Harris, 60: 7).

The Physical Education Faculty received the Dance prefix before the third proposal for a Dance Department was formally presented. The proposal was completed October 22, 1975, as a result of eight years of discussion and research by members of the dance staff. The breadth and scope of the proposal is too lengthy to be covered in detail, but the author will attempt to disclose the major points discussed in the proposal.

The chief arguement for funding a Dance Department was based on the Program Coordination Policy of the Government of Alberta, which was to provide funds to the University for new programs. This policy was to be in effect until December 31, 1975. Because of the nearing deadline, the Faculty of Physical Education felt immediate implementation of the program was important. The fact that the funds were designated for a period of three years supported the belief that no other department would lose financial benefits. (21: i).

The proposal suggested there were four functions of dance at a University. The first function was to train students for the traditional areas (performer, choreographer, educator and researcher). The second role of dance was interdisciplinary (preparation of dance administrators, critics, therapists, notators and designers). Dance was also felt to be an adjunct area to anthropology, history, music, philosophy, art, drama, education and physical education. The fourth function dance was to play involved the personal development process. (Padfield, 20: 3).

In justifying the need for a specialized program in dance, the proposal stated that the University provided a necessary environment for appropriate academic and theoretical principles (such as a

commercial dance studio could not). It was also felt that since universities were responsible for teacher training and dance educators were in demand, that a university was the obvious place for the development of a specialized program. Because there was no recognized degree program in Western Canada, graduates were being discriminated against in favour of American or Eastern Canadian job applicants. (Harris, 20: 3-5). The University of Alberta seemed a superior location for development for several reasons. Because of the high calibre dance staff and the innovative exceptional support of the Faculty of Physical Education, the University of Alberta was already recognized as a leading Canadian centre of dance. The University hosted the Dance in Canada Conference in June 1975 which brought in 284 delegates from across Canada, the United States and Britain. Dance Session (a summer dance program offered at the University of Alberta since 1968) was initiated by the Faculty of Physical Education and experienced high enrollments with students coming from across the continent. (Padfield, 20: 7-12).

The dance staff sent out a questionnaire in 1973-74 to Western Canadian students known to be interested in dance. Of the 57 completed, there was unanimous agreement for the need of a Dance Degree program. Forty-nine confirmed the University of Alberta as an appropriate site, and 34 stated they would have applied had a program been available. (Harris, 20: 27).

The proposal duscussed the current courses with a breakdown of class enrollments. In 1974-75 enrollments reached 779, but would have been larger by 265 had not saturation points been reached. (Harris, 20: 14, 15, 70, 71). This indicated the large interest of students in the University, and also illustrated the capacity the Faculty was presently serving.

Further arguments in favour of a dance program at the University of Alberta in the Faculty of Physical Education included evidence of interest as indicated by large participation in the extra-curricular activites offered. The "Orchesis Modern Dance Club" (which began in 1965 with 10 members) had grown to 100 participating dancers. Children's Creative Dance Theatre began in 1968, with 120 people participating annually. Both these programs were initiated by dance staff in the Faculty of Physical Education. (Boorman, 20: 15, 16, 74, 75).

The actual program submitted focused on modern creative dance. This dance form was stressed over others because of its broader scope educationally and its greater potential for the individual to establish a unique artistic identity. (Boorman, 20: 32). The three year program was designed to provide a basic dance background for potential dance educators. The four year program was for a greater depth understanding, with career possibilities in universities, research or performance.

The 1975 proposal was far more ambitious in potential courses than the previous proposals (1969 and 1971) had been. Forty-nine courses were proposed; 23 to be open to other departments and faculties. Of these courses, 8 were already being offered. Prospective courses included:

(* indicates that the course was already being offered
X indicates that the course not open to Dance majors)

First year

Dance 200	Modern Dance Technique, Improvisation and Composition I
Dance 202	Modern Dance Technique, Improvisation and Composition II
Dance 261	Rhythm and Movement
Dance 321	Dance and the Child
Dance 370	Dance Perspectives *
Dance 277	Ballet

Second year	
Dance 300	Dance Technique, Improvisation and Composition III
Dance 302	Dance Technique, Improvisation and Composition IV
Dance 323	Dance and the Adolescent
Dance 331	Dance History (to 14th Century)
Dance 351	Introduction to Dance Theatre
Third year	
Dance 400	Dance Technique, Improvisation and Composition V
Dance 402	Dance Technique, Improvisation and Composition VI
Dance 461	Dance Notation
Dance 433	Dance History (15th to 19th Century)
Dance 376	International Folk Dance *
one of	
Dance 421	Dance and Early Childhood
Dance 423	Dance A Performing Art for Children
Dance 425	Dance A Performing Art for Adolescents
Fourth year	
Dance 404	Technique, Choreography and Repertory
Dance 406	Technique, Choreography, Repertory and Performance
Dance 451	Advanced Dance Theatre
Dance 491	Dance Project
Dance 437	Seminar on Dance Philosophy, History and Criticism
options	
Dance 270	Introduction to Modern Dance * X
Dance 275	Dance Forms (ballet, jazz, tap, ethnic) *
Dance 311	Creative Movement for Drama
Dance 361	Dance Accompaniment
Dance 371	Modern Dance Techniques * X
Dance 372	Modern Dance Composition * X
Dance 375	Social Dance *
Dance 391	Dance Project
Dance 393	Dance Project
Dance 427	Dance Adapted for the Exceptional
Dance 431	Theory and Philosophy of Dance in Art, Education and Religion

Dance 433	Seminar on Dance, Philosophy, History and Criticism
Dance 451	Introduction to Dance Theatre
Dance 453	Advanced Dance Theatre
Dance 455	Advanced Dance Theatre
Dance 459	Dance Choreography for Film and Television
Dance 463	Advanced Dance Notation
Dance 470	Dance Practicum *
Dance 481	Dance Administration

(Boorman, 20: 35-39, 101-108).

The proposal was presented to the Academic Development Committee of the University. The final meeting to make a decision on the acceptance or rejection took place on April 15, 1976. When questioned at the meeting why both a new degree and a new department had been proposed rather than just one at a time, Ms. Harris replied that a department would present few budget and organizational problems from an administrative point of view. It was then asked why the proposal had not recommended a Department of Dance and Movement Education. Ms. Harris said that movement education involved a portion of the spectrum which was primarily physical education. The minutes summarized Ms. Harris' statement:

> Many phases of the spectrum while related to dance, were not the main thrust or focus of dance. Dance was a discipline in itself, and has its own spectrum -- of which movement education was only part. (3: 1404).

Members of the Committee were concerned that the development of a new program would cut back on other programs and departments. They also questioned the likelihood of adequate job opportunities.

It was suggested by the Committee that the Faculty of Physical Education rearrange priorities in order to facilitate expansion of the existing program rather than create a new Department. The final decision of the Academic Development Committee was not to endorse the

formation of a Dance Department. (3: 1402-1412).

The question of financial stress was considered to be a legitimate argument to the development of the Dance Department by the dance staff. However, the issue of job opportunities caused some consternation. Ms. Harris stated:

> That's a kind of accountability issue that's in front of everybody right now and which I resent a great deal. That to me is a very critical question when you are talking about a technical school or a professional training school. If you are talking about a University where your major concern is to go and learn, and if it happens to provide you employment or a career as a secondary benefit - great. I philosophically am not at the point where you go to University just to get a job. I think when you are dealing with a pioneer field, which to some degree dance is in the educational system, that you have to make your job... (Harris, 60: 4).

Ms. Padfield was equally frustrated by the arguments of job opportunity presented by the Academic Development Committee. She was disappointed that the real issues - those of the philosophical, educational and academic values of the program were not discussed. (Padfield, 64: 3).

In 1977 the Department of Physical Education Services (PEdS) was changed to the Department of Movement Education. Courses offered by this new Department dropped the prefix PEdS and adopted the prefix "Movement" in the 1977-78 calendar year. The reason for the change was because the Faculty of Physical Education felt the title of "Department of Physical Education Services" was confusing to those within the University and also to the general public. Some question was raised as to whether this change of name had anything to do with the proposed formation of a Dance Department in the Faculty of

Physical Education (it was suggested that some think of dance and movement as being synonymous). It was clarified however that the change was to emphasize the difference between dance per se and movement education. The purpose of movement education was to focus on elementary Physical education (with dance being involved but not as a central core).

Conclusion

The Faculty of Fine Arts and the Faculty of Physical Education both offer instruction in dance at the University of Alberta. Their goals, purposes and aspirations however differ a great deal.

Fine Arts

Presently the Drama Department in the Faculty of Fine Arts offers movement/dance instruction with the basic concept of training actors. Ms. Ogg commented that around 1974-75 there had been discussion in the Department on the creation of an honours program which would focus on dance. The idea was abandoned however, because of staffing problems and also because the Dance Degree program Physical Education proposed was turned down:

> ...partly because we would have had to add quite a few courses in order to do it (and we weren't staffed for that), and partly because of the Dance major per se growing out of Physical Education didn't happen, the whole thing got tabled. (Ogg, 62: 1).

Ms. Ogg is very enthusiastic about the formation of a Dance Department at the University. Although her first inclination would be to have dance as an inter-departmental discipline, she is supportive of the concept no matter which faculty or department houses it. (Ogg, 62: 1). Mr. Siebert is less concerned with the development of a Dance Department:

> As far as the Department of Drama's concerned,

> there's not much enthusiasm for having a Dance Department and getting a Dance major because we're so concentrated on the actors. Although our staff here as far as I can see go to dance concerts, be it ballet, be it contemporary, be it whatever. But that's not the main avenue - especially in the B.F.A. acting program. It is to turn out as fine an actor as we possibly can. So the movement is to help the actor. (Siebert, 68: 8).

Neither Mr. Siebert nor Ms. Ogg felt that there were any major obstacles to the development of dance in the Drama Department. Both thought that staffing was adequate and that budget was not a problem in their program. (Ogg, 62: 3, Siebert, 68: 5).

Thus the Drama Department in the Faculty of Fine Arts appears to be at an internally comfortable state. Course development is not anticipated because the present B. F. A. students are already working on a course over-load. The current dance courses are taught with the major purpose of training and developing the actor, although several graduates who began dance training in the Drama program have gone on to make dance and/or choreography their profession. (Ogg, 62: 5).

Physical Education

The present function of dance in Physical Education is to serve as an activity with the thrust being on aesthetics and expression. Ms. Harris would like to see this concept augmented:

> I think it should be expanded to become its own distinctive art form as well as an adjunct to Physical Education. I think you get that by having the independence of a Department and a Degree program....(Harris, 60: 1).

Both Ms. Harris and Ms. Padfield felt that there have been some very positive developments in dance at the University. The addition

of full time dance staff (making a total of 3) and the development of the Dance Route were considered to be the most significant. (Harris, 60: 2, Padfield, 64: 1). The dance staff however felt there were two major obstacles which have prevented the growth of dance over the years. The first was budget. The second was attitude (which ultimately affects the first in allocation). There appears to be an ignorance in the University as a whole as to the positive attributes of dance in academe. (Harris, 60: 5). Ms. Padfield commented on the fact that many individuals on campus were against the whole concept of having any of the arts in the university, and feared the attitude could be prevalent and somewhat damaging. (Padfield, 64: 3).

Physical Education provides the only outlet for dance performance at the University of Alberta - through the "Orchesis Modern Dance Club". The function of Orchesis is to provide added dance experience beyond what is offered in the curriculum, up to the performing level. Although the dancers never reach full professional or even semi-professional standards, Ms. Padfield felt they do reach a high level for an amateur production:

> At their level it is a polished, well rehearsed production. As well as giving them a chance to perform in it, it gives a chance for students to do administration work, costuming, and learn about how to run this sort of thing, which is a great experience....(Padfield, 64: 4).

Orchesis' dance group use the Student's Union Theatre for presentation of performances.

The ultimate goal in Physical Education is to expand the dance program, - both with new courses and with a constant eye on developing a Dance Department. Dr. Van Vliet felt this would undoubtedly occur:

> If you look back at the history of the total picture of Fine Arts and the total picture of Physical Education in Western Canada over the

Student's Union Theatre University of Alberta
(Photo courtesy of Student's Union Theatre Administration)

> last 14 or 15 years, the growth and development has been immense. I think a Dance Department is absolutely inevitable. How quickly it comes I wouldn't be too sure, but I am absolutely sure there will be a Dance Department at Alberta and Calgary both in the very near future. (Van Vliet, 69: 4).

UNIVERSITY OF CALGARY

The educational institution associated with the University of Alberta which eventually became the University of Calgary was originally (in 1945) known as the Calgary Branch of the Faculty of Education. During these early years all the students were required to take Physical Education classes. Dance, as it was applied to the elementary school, was a part of the general Physical Education program. Until 1964, when the University gained academic autonomy, the development of dance in the curriculum followed a similar pattern to the development of the University of Alberta.

In the early days of the University there was only one instructor in Physical Education, and he was required to teach all activities including dance. Through the years as the staff increased it was still necessary for teachers to be able to instruct in all areas of Physical Education. Gradually however these generalists began to specialize; - and some specialized in dance. Dr. Lou Goodwin, former Dean of the Faculty of Physical Education, felt this move to specialization began around 1964 (the same year the University gained academic autonomy and that Physical Education became a Department of the School of Physical Education in Edmonton):

> As the University grew we developed beyond the Faculty of Education, we became the School of Physical Education. We had full courses in dance and we had dance specialists - or the people who were beginning to specialize in dance. They were excellent teachers with

> a great deal of enthusiasm and they felt that would be the field in which they would like to specialize. Therefore they took many courses in dance at other universities and came back and taught our students. One of the first to do that was Sylvia Shaw who is still with us. (Goodwin, 59: 1).

The Department of Physical Education had offered dance as one of a series of activities since 1945. It was not until 1962 that courses were available which had exclusive concentration on dance. Physical Education 307, a course which provided instruction in folk and social dance, was introduced. Another new course (Physical Education 207) had a partial focus on dance.

In 1963 international folk dance (Physical Education 327) was offered which further expanded the dance program. The following year two more courses dealing exclusively with dance were introduced - Physical Education 405 (modern dance) and Physical Education 433 (educational dance and dance drama).

Ms. Sylvia Shaw joined the Physical Education staff in 1965 and has had a profound effect on the development of dance in Physical Education and on campus in general since that time. As well as teaching modern, folk and social dance to Physical Education students, Ms. Shaw also began developing a performing group. Initially the performers were Physical Education students from her modern dance classes. The students would dance in the auxiliary gymnasium to an audience made up of staff, fellow students and parents. (Shaw, 67: 1).

It was in 1966 that the University gained full autonomy and its name changed from the University of Alberta, Calgary, to the University of Calgary. Some changes affecting the Department of Physical Education were proposed. General Faculties Council recommended that compulsory Physical Education be discontinued effective 1967. This would mean that dance which had been available to the general female student population (as offered through the service program) would no longer be taught. The Department of Physical Education proposed

two new degree programs in Physical Education: 1) a three year program for students wishing to go into certification in Education; and 2) a four year program designed to give students a more scientific background and lead into graduate work. (76, July/1966). By December 1966, the new degree programs were approved. At the same time it was moved that the Department of Physical Education become a School of Physical Education. (76, Dec./1966).

In 1968 Ms. Shirley Murray (nee Clarke) joined the Physical Education dance staff. Ms. Murray, who received her training in England, supplied expertise in the field of children's dance, as well as other facets of dance.

In the late sixties discussion began about the possiblility of having a dance specialty. In 1969 a brief was presented to the Director of Physical Education concerning the institution of a Dance Department at the University of Calgary. It was believed (Shaw, 67: 3) the brief was prepared by Ms.Jennifer Holbrooke, a visiting lecturer from England:

> Dance in education in Canadian institutions has been traditionally associated with the numerous activities which constitute the total program of Physical Education for women. As such, there is a possibility that it may be totally ignored or that it may be considered only as a skill to be learned and cultural entity. Where Dance has located in a fine arts department or a school of performing arts the focus is on a talented few, and the general student may be berefit of the expressive, recreative, therapeutic, social and physical values which attend a dance experience. (21: n.p.).

The writer was pointing out certain weaknesses which could occur with the development of dance in either Fine Arts or Physical

Education. Physical Education at the University of Calgary however, did not and still does not view dance as merely a skill to be learned. The cultural aspects have always been a concern. The function of dance in Physical Education has been to give individuals a form of recreation, to educate them towards dance, and to prepare them as an audience for dance. (Shaw, 67: 1).

In 1969, under the directions of the School of Physical Education, a modern dance club was formed. Prior to this, Physical Education students had given small presentations in the auxiliary gymnasium. The formation of the Modern Dance Club gave birth to an actual performing group. In 1969 the performance was called "Dance Motif" and a production occurred in the Allied Arts Centre in Calgary (under the direction of Ms. Cathy Herbut, visiting sessional). Subsequently the performance was called "Dance Montage". Each year the modern dancers perform for a paying audience in the University Theatre in the Fine Arts Building. (Shaw, 67: 1).

Another significant event in 1969 was the commencement of dance instruction in the Faculty of Fine Arts. Under the Department of Drama, two courses were introduced: Drama 202, which provided instruction in techniques of contemporary dance, and Drama 304, which was designed to teach principles of creative dance for children. Dance students in the Faculty of Fine Arts also had a theatre presentation. Their group was called "Contemporary Dance Theatre". Dance Montage and Contemporary Dance Theatre are separate organizations and have never been involved with each other in terms of preparation or performance. (Burgess, 58: 5).

Dance initially started in Fine Arts as an adjunct to Drama in the belief that it would benefit acting students. It has since moved away from this original intention and has become an art in its own right. (Salmon, 66).

For the Fine Arts Festival in 1970 the Department of Drama presented a contemporary dance program. The Dean of Fine Arts stated in the 1970-71 Annual Report that the Drama Department was making continued efforts to build up a dance program. (6: 81).

Physical Education acquired another member to its dance staff in 1970. Mr. John Poole, who received his training in England, was the first male with a dance specialty on the faculty, and thus added a new dimension to the program.

In 1971 Physical Education facilities were expanded to include a new dance studio which gave great impetus to all aspects of dance in both the academic and intramural program. (6: 80).

In the early seventies there was a proposal prepared for a Dance major in Physical Education. The proposal at this time incorporated all facets of dance (including teacher preparation and dance for performers). Courses suggested included:

First year

Introduction to Modern Dance
Dance Accompaniment
Social Dance
Physical Education and Dance For Children

Second year

Dance Notation
Dance in the 20th Century
Dance Technique

Third year

History and Philosophy of Dance
Dance Composition
Stage Lighting and Design
Coaching Theory or Dance Option
Dance Technique
Folk Dance

options

Dance Production
Dance in Education

Intermediate Composition
Survey of Music Literature in 20th Century
Intermediate Notation
Dance Recital
Problems in Stagecraft for Theatrical Dance
Repertory

(Shaw, 48: n.p.).

It was further suggested that students with no previous dance experience would have to join the proposed ballet club for one year, and that it would be mandatory to participate in the modern dance club after the first year, in order to develop through performance experiences. (Shaw, 48: n.p.).

Many ideas such as this were suggested and discussed, but no concrete decisions or proposals were made. In 1973 the Physical Education dance staff started sending out 'feelers' to various school boards and divisions throughout Alberta. Basically the staff wished to find out the response to the idea of setting up a Dance Major. (Poole, 65: 1). It was generally agreed by those who responded that dance was important in education and that it was lacking in the school system. One problem pointed out however was that of job future for the dance graduate. The following response from the Edmonton School Board is illustrative:

> We can see, however, little prospect of school boards in the province being in a position in the forseeable future to hire people whose only area of expertise is dance. We would therefore recommend that any expansion in dance programs at the university be in the area of making more dance courses available to students at the university who are majoring in elementary education, secondary education or physical education, and in drama. (8: 1).

Another concept which was discussed during the early 70's was the possibility of having a Graduate Diploma in Dance. The Physical Education dance staff felt it would be beneficial if a student could

at some point in his career return to University and take several courses (primarily theory) and thus become more knowledgable in dance. It was based on the premise that if one were to teach dance, he should provide a high quality level of teaching. (Shaw, 67: 2). In 1976 Physical Education prepared a proposal for Graduate Programs in its Faculty. The proposal indicated 12 areas of concentration, one of which was dance. (42). The proposal was turned down.

In the early seventies the Faculty of Fine Arts continued to develop and expand its dance courses. What had begun as one course in creative dance for children and one course in contemporary dance, had grown to include three full courses in contemporary dance as well as the children's creative dance course. Expansion in the dance program was largely due to the hiring of Mr. Keith Burgess in 1972. Mr. Burgess received extensive training in contemporary dance in England. The program as he developed it was in the contemporary vein. He presently has hopes, however that the program will be enlarged to include other aspects of dance:

> I am a contemporary specialist, as a technologist and also as a choreographer, and as the person who has developed this very small division, that was the way it had to go. However I'm hopeful that in the very near future, it will be expanded to include at least classical ballet and jazz, and choreography in all three of the techniques. (Burgess, 58: 1).

The following year the Fine Arts dance staff was expanded to include a sessional instructor. Vicki Adams Willis, a University of Calgary graduate, came from a broad background of dance with considerable choreographic and teaching experience in local productions.

In 1973 the Minister of Advanced Education of the Government of Alberta commissioned a study of the advanced educational opportunities

in the Fine and Performing Arts. (Downey, 39). During the course of the investigation (which culminated in mid-1975) much discussion occurred as a result of the study in both the School of Physical Education and the Faculty of Fine Arts.

The study (carried out by Downey Research Consultants) delved into the dance offered through Fine Arts, but totally ignored those courses taught in Physical Education. It was not until 1974 that the Physical Education dance staff even became aware of the study. After the Interim Report (Downey, 30) was published, the Acting Director of Physical Education sent a letter to one of the members of the survey committee regarding the ommission of dance in Physical Education at the University of Calgary. In the correspondence Dr. Newton made it clear the Faculty was not satisfied with the nature and size of the dance survey. It was felt the study was incomprehensive and made value judgements. Concern was also expressed that no members of the Canadian Association of Health, Physical Education and Recreation (CAHPER) Dance Committee or Dance Canada Association has been approached:

> We are concerned that the Government used an incomplete method of gaining information and published its findings before careful checks were made. This type of action does little to further strengthen relations between institutions of advanced education and the Government. (9).

Despite being notified before final publication in April, 1975, the Downey researchers still did not mention the Physical Education dance program in its final report. In May, 1975, the Faculty of Physical Education submitted a list of concerns regarding the ommission. The first concern was that Physical Education had not

been consulted in 1973 when the report first began. Dance courses had been taught in Physical Education as long as the Department had existed: "The Faculty has been continuously concerned with the development of a dance concentration or major". (71: 1). No information had been solicited regarding the dance courses in Physical Education. Another concern expressed was that dance experts in Physical Education had not received copies of the Interim Report. (Downey, 30). Further, the dance staff had presented material to the Downey researchers indicating inadequate research on dance courses and still no efforts were made to remedy the ommissions and inadequacies of the study. It was thus felt that the final Downey Report implied that dance programs and facilities were not available in Physical Education and that Physical Education was not interested in dance or in developing dance programs: (71: 2).

> Not only has lack of input by Physical Education Dance Staff affected the reports evaluation of dance at the University of Calgary, but valuable expertise relevant to the total growth pattern of dance throughout Alberta has been negated by ommission. This expertise is not only that relegated to dance and academic, but also that gained through interaction and experience in provincial, national and international professional organizations. (71: 3).

The latter criticism referred to the fact that neither the Dance in Canada organization nor the Dance Committee of CAHPER were approached. (Poole, 65: 3).

In June of 1975 the University of Calgary formed a committee to respond to the Downey Report. The committee set up to make this response generally agreed with the recommendation of the report, that is:

> That a Department of Dance be established in the Faculty of Fine Arts at the University of Calgary --to undertake as soon as possible programs in

> contemporary, ballet, jazz, folk and ethnic, character, period, social and other kinds of dancing. (Downey, 29: 52).

They did, however, express concern that the Downey consultants had not looked at the dance offered by Physical Education. (Salmon, 66). The following is an excerpt from the University of Calgary's response to the Downey Report:

> The positive recommendation in the Report that a new Department of Dance be set up within the Faculty of Fine Arts and the strong observations of the consultants on this point have been noted and will be carefully considered. At the same time, however, it must be understood that well-established courses are being conducted in both the Faculty of Fine Arts (in which Dance is a division of the Department of Drama) and the Faculty of Physical Education (in which Dance is a division of the Faculty) with little or no duplication. There may be some educational advantage to be gained in some form of joint enterprise and this is being explored in joint consultations prior to a final decision being reached. It is felt, however, that this determination is an internal University matter and should in no way preclude the general acceptance of the recommendation for the expansion of dance programmes at the University of Calgary. (44: 1).

Thus the University felt it was necessary to resolve the internal matter of the status of dance in Fine Arts and Physical Education. General Faculties Council Executive Committee on December 2, 1975, set up an ad hoc committee to investigate this matter. (44: 1). The committee was made up of interested individuals throughout the campus. In turn, a sub-committee made up of persons in the Faculty of Fine Arts and the School of Physical Education was formed to make recommendations on specific areas of interest. The ultimate recommendations of these committees have formed the basis for all the subsequent developments in dance at the University of Calgary. The

committee recommended to General Faculties Council:

1) that it be recognized that Dance as pursued in the two Faculties concerned represent two rather heterogeneous approaches to the same discipline, and that accordingly each Faculty should be encouraged to pursue its legitimate goals and aspirations in the field. (44: 1,2).

The second recommendation was developed primarily as a result of the subcommittee's investigations:

2) that the areas of interest and types of course appropriate to each of the Faculties of Fine Arts and Physical Education be recognised as follows on the grounds that this categorisation best represents the field properly appropriate to each Faculty and minimises any duplication of role or effort:

FACULTY OF FINE ARTS

Emphasis

The study of dance in depth including the development of pre-professionally trained dancers, critics, historians and choreographers.

Areas/Courses

It should be noted that each course if full term in length.

Contemporary Dance I, II, III, IV
Ballet I, II, III, IV
Jazz Dance I, II, III, IV

History and Philosophy of Dance

Dance Methodology for the Studio

Composition and Choreography

FACULTY OF PHYSICAL EDUCATION

Emphasis

The study of educational and recreational aspects of dance for the school and the community.

Areas/Courses

A. Activity Courses

Each course will have prefix Dance in Education/Recreation

Folk/Ethnic	Tap
Ballroom	Ballet
Round & Square	Jazz
	Modern

B. Theory Courses

History & Philosophy of Social & Educational Dance Forms

Dance Production

Fine Arts' students of Dance will be encouraged to take the Physical Education offerings in the science area - Anatomy, Kinesiology, and Physiology in addition to Dance Therapy.

Dance Teaching Methodologies & Practicum in the Schools

Dance Presentations in the Schools

Creative Dance Themes

Fundamentals of Rhythm

Dance in Education & Selected Stimuli

Dance Therapy

Anatomy, Kinesiology, Physiology

(44: 2).

The third recommendation was that General Faculties Council establish an inter-Faculty committee to co-ordinate and monitor course offerings in dance. (44: 3).

Two members of the ad hoc committee on dance (Dr. Abra and Dr. Kendall) did not agree with the committee's recommendations. They felt that the purpose and approach of the two programs in dance were too distinct as to make conjunctions feasible. (Students from Fine Arts and Physical Education were encouraged to take courses from both Faculties). They felt the dance programs in Fine Arts and Physical Education should make an actual joining and form a Department of Dance:

> Otherwise Dance will continue to be regarded primarily as a service offering for students with other interests, eg. actors, physical education teachers, musicians, etc., rather than as a separate discipline in its own right. (Abra, 1: 1).

However, the recommendations favoured by the majority of the committee were accepted and have been the basic premise of the development of dance at the University of Calgary ever since.

In 1974 the School of Physical Education continued in its efforts to expand the dance program. Mr. Poole prepared a rationale and tentative courses for a Dance major. The rationale was based primarily on the facts that: 1) there were no Dance majors offered in Western Canada; 2) dance facilities, personnel and courses were strong in Physical Education; and 3) dance by virtue of its movement core, belonged in Physical Education:

> Physical Education has always been concerned with all aspects of movement as it applies to mans play and expression. The central core of the discipline is movement study and practice. By logic, tradition and present practice dance lies within the field of Physical Education. (12: 1).

Courses suggested for a future program included:

First year	
Dance 231	Dance Evolution
Dance 233	Dance Philosophies
Dance 251	Creative Dance Themes I - VIII
Dance 257	Fundamentals of Rhythm
Dance 201	Modern Dance I
Dance 203	Folk Dance I
Dance 205	Jazz Dance I
Dance 207	Ballet I
Second year	
Dance 363	Dance in Society
Dance 367	Movement Notation
Dance 381	Creative Dance Themes IX - XVI
Dance 385	Dance Composition
Dance 301	Modern Dance II
Dance 303	Folk Dance II
Dance 305	Jazz II
Dance 309	Social Dance I
Third year	
Dance 471	Dance Therapy
Dance 475	Dance and Related Stimuli
Dance 493	Dance Methodology
Dance 495	Dance Practicum in the Field

Dance 401	Modern Dance III
Dance 411	Historical Dance
Dance 413	Tap Dance
Dance 415	Space Harmony

(12: 1,2).

In December, 1974, the Dance Committee submitted a Bachelor of Physical Education (Dance) Degree Proposal to the Physical Education Academic Planning Committee. The aims of the curriculum were to develop technical skills as well as instructional skills in dance. A third aim was to develop awareness of the theoretical side of dance. Lastly it was felt the program would give students an opportunity to discover their own capacities for creating kinesthetic design. (7).

None of the proposals prepared by the dance staff in Physical Education were formally presented outside the Faculty until 1975. In September of 1975 the Academic Planning Committee of the Faculty of Physical Education proposed new programs in the Bachelor of Physical Education degree. The proposal suggested that students take one of four Routes: General, Pre-Adolescent, Outdoor Pursuits and Dance Education. The program for students selecting the Route in Dance Education included:

First year

Dance Education 211	Fundamentals of Rhythm
Dance Education 201	Dance Evolution

Second year

Dance Education 301	Creative Dance Themes I - VIII
Dance Education 311	Dance Improvisation and Composition
Dance Education 321	Dance and Selected Stimuli
Dance Education 490	Dance Methodology and Stimuli

Third year

Dance Education 411	Dance Choreography
Dance Education 461	Dance Production
Dance Education 451	Dance Philosophies
Dance Education 401	Dance Therapy

Students would also be required to take activity courses in dance. (43: 1, 2).

By April, 1975, the Dance Education Route was formally proposed by the Faculty of Physical Education. The rationale behind the proposal was that: 1) Dance Education was needed in Western Canada due to an existing lack; 2) Dance fell within the discipline of Physical Education by logic, tradition and present practice; and 3) Physical Education at the University of Calgary had strong personnel, facilities and courses in dance. (23: 1).

The dance staff forseeing that there might be budget-related deterrents to the institution of the proposal, prepared economic arguments for support. It was suggested that enlargement of staff could be phased in very gradually, and that any enlargement would be balanced by increased student enrollment.

It was also noted that existing buildings and equipment were sufficient to start the program with only minor alterations. Due to capital generated by extra-curricular activities in dance, it was felt some financial responsibility could be accepted internally, while at the same time providing a service to the community. (23: 15).

Ms. Shaw commenting on the development of the Dance Education Route, stated it was the only possible direction of growth they could take at that time:

> We had staff, we had facilities, we had students,- we had everything going for us in terms of developing dance. But we couldn't develop dance as a fine art because Keith Burgess was developing it in its own right over in Fine Arts...We introduced the Dance Education Route because it was the only way we could go. With them handling the "artiste" of dance, we with our courses and our staff had to go an education route or we would have been swallowed up and all dance would have landed in Fine Arts... (Shaw, 67: 1, 2).

Dance courses existing in Physical Education at the time included:

PHED 200	Introduction to PE for Division I Children (1/3 dance)
PHED 207	Physical Education for Children (1/3 dance)
PHED 209	Social Dance (all dance)
PHED 327	Movement Education Suitable for Elementary Children (1/2 dance)
PHED 337	Creative Dance & Educational Gymnastics for Teachers of Elementary School Children (1/2 dance)
PHED 391	Art of Movement for Men (all)
PHED 393	Integrated Expressive Dance I (all)
PHED 405	Modern Dance (all)
PHED 449	Interpretive Dance Theory (all)

(23: 13).

The Dance Education Route was not offered in the B. P. E. program in 1976-77. This was because the ad hoc committee which had been formed to decide on the direction of dance on campus had not reached full agreement in time for the program to become available for the 1976-77 academic year (Shaw, 67: 5). Outdoor Pursuits, Pre-Adolescent and General Routes were offered for the first time in 1976-77.

The dance staff continued to work on the proposed Route and made a few minor changes. Physical Education 451 and 411 were both deleted (these courses dealing with dance philosophy and choreography respectively). Instead, students were to take two approved options from the Faculty of Fine Arts. Another course was suggested to the Route, - Dance Education 490, which was to be a practicum course. (Shaw, 49: n.p.).

By October 1976 the Academic Planning Committee of the Faculty submitted a report of all new dance courses to be offered the following year. These were:

Dance Education 201	History and Philosophy of Dance in Education
Dance Education 211	Fundamentals of Rhythm

Dance Education 311	Design in Movement
Dance Education 321	Dance and Sources of Stimuli
Dance Education 401	Dance Therapy
Dance Education 461	School Dance Production
Dance Education 491	Dance Practicum
Physical Activity 275	Round and Square Dance
Physical Activity 277	Ballet I
Physical Activity 279	Ballroom Dance I
Physical Activity 281	Folk Dance I
Physical Activity 283	Jazz Dance I
Physical Activity 285	Modern Dance I
Physical Activity 287	Tap Dance I
Physical Activity 377	Ballet II
Physical Activity 379	Ballroom Dance II
Physical Activity 381	Folk Dance II
Physical Activity 383	Jazz Dance II
Physical Activity 385	Modern Dance II
Physical Activity 391	Space Harmony
Physical Activity 393	Dance Accompaniment

(5: 1-3).

Physical Activity courses (to last 6 weeks) were designed as "Dance in Education/Recreation". (as per recommendations set by General Faculties Council's subcommittee). (44: 2). Not all the courses were readily accepted by the Academic Review Committee of the University of Calgary. Physical Activity courses 391 (Space Harmony) and 393 (Dance Accompaniment) were thought to be unnecessary because of lack of subject material:

> What subject matter is to be covered in PHAC 391? CARC is dubious about the need for PHAC 393. Surely this material forms a couple of hours of instruction at most and would be included in most of the other PHAC Dance Courses. Do you really need 393? (15).

These two courses were subsequently deleted.

The first year of the Dance Education Route in the Bachelor of Physical Education degree program commenced in 1977-78. For

students selecting the route, several activity courses (each lasting six weeks) were introduced for the first time:

Physical Activity 275	Round and Square Dance
Physical Activity 277	Ballet I
Physical Activity 279	Ballroom Dance I
Physical Activity 281	Folk Dance I
Physical Activity 283	Jazz Dance I
Physical Activity 285	Modern Dance I
Physical Activity 287	Tap Dance I
Physical Activity 291	Structured Dance I
Physical Activity 379	Ballroom Dance II
Physical Activity 381	Folk Dance II
Physical Activity 383	Jazz Dance II
Physical Activity 385	Modern Dance II

Half year courses included:

Dance Education 201	History and Philosophy of Dance in Education
Dance Education 211	Fundamentals of Rhythm
Dance Education 301	Creative Dance Themes I - VIII

Although not offered in 1977-78, future courses planned included:

Dance Education 311	Design in Movement
Dance Education 321	Dance and Sources of Stimuli
Dance Education 401	Dance Therapy
Dance Education 461	School Dance Production
Dance Education 491	Dance Practicum

(1977, 74: 190, 249-52).

Generally, the dance staff have been happy with the way the Dance Education Route has progressed. Because the program is still in its initial stages, it was felt it would take a few years before a judgement could really be made. Mr. Poole stated:

> We've gone as far as our ideas allow in our Dance Route. It remains to be seen what kind of quality that's going to lead to in terms of students and dance. It remains to be seen what kind of quality programs we will have. We won't know that until we've run it through for about three or four years. (Poole, 65: 2).

There were a few minor criticisms made of the Dance Education Route by some of the staff. Ms. Murray thought there was an

instructional gap in the fact that historical dance (practical) was not being taught. She felt it should be taught in conjunction with theory and history of dance as well as the theatre. She did mention that it was down as a future course to be taught by the Fine Arts Faculty. (Murray, 61: 2). Ms. Shaw felt that one flaw in the dance program (and the Physical Education program in general) was the short length of instruction time allowed for activity courses. (The courses were shortened from 39 hours to 20 hours in 1977-78). She did state however that despite the shortened hours she was most impressed with the results of the first section of activities she had taught in the new schedule. (Shaw, 67: 4).

Since the division of dance responsibility by General Faculties Council, the Faculty of Fine Arts has also made continued efforts toward the development of dance. In 1976-77 another sessional instructor was added to the staff of the Division of Dance, - Linda Moncur who studied dance at York University. In 1977-78 a new course (Drama 572) was added to the curriculum, making a total of five full dance courses offered through Fine Arts. The new directed studies course dealt with choreography, leading ultimately to the choreography of a full length dance piece.

An entirely new program of dance was completed by Mr. Burgess of the Fine Arts Faculty in the summer of 1977. Although the program is not yet available for publication, the author was able to discuss some of the general offerings proposed with Mr. Burgess. The program has integrated all aspects of contemporary dance, jazz, and ballet, and will offer choreography in all three disciplines. Studies in dance history, criticism, and design have also been incorporated into the program. Mr. Burgess has built in a structure whereby Fine Arts dance students will be able to take dance courses offered by the

Faculty of Physical Education. He felt the program would probably (although not necessarily) require a Department of Dance being formed within the Faculty of Fine Arts. (Burgess, 58: 1, 2, 7, 8).

Mr. Salmon, Dean of the Faculty of Fine Arts, felt new courses to be implemented might initially be theory related courses. This was due partially to the fact that all the current courses offered were practical and thus, in developing a program, theoretical and historical courses should be added to complement the curriculum. The other reason was accomodation. There is a definite lack in studio space in the Fine Arts Building, and therefore new courses added would likely have to be the type which could be taught in normal classrooms. (Salmon, 66).

Conclusion

The Faculty of Fine Arts and the Faculty of Physical Education both offer instruction in dance at the University of Calgary. Although they have a close working relationship with each other, their functions and goals in dance are quite different.

Fine Arts

The primary function of dance in the Faculty of Fine Arts is to give Drama students an opportunity to study in areas related to their major subject area. Dance courses are not compulsory for Drama majors, however, and are open to the whole campus. (Burgess, 58: 1). Dean Salmon commented that although dance initially started in the Faculty as an adjunct to Drama, that it was now moving away from this original intention and was establishing itself as a discipline in its own right. (Salmon, 66).

Students who choose to study the dance offered by Fine Arts have only the option of contemporary study. The program is structured to

provide technique in the first year, followed by composition and choreography, and technique again in the third year:

> First year then - just technique; second year - technique and workshop and compositional studies; third year back to technique. Also in the third year the possiblility of taking the composition and choreography course which the ultimate goal was to choreograph using third year dancers for the main stage. That's where we stand right now. (Burgess, 58: 5).

Although there is no movement pre-requisite for the first year course, second and third year students are auditioned.

The Contemporary Dance Theatre, which performs once a year in the University Theatre, generally casts from the senior (3rd year) dancers. It serves as a learning experience for students both in choreography and performance. The production tends to be rather heavy thematically, because the director feels that beginning choreographers must first come to terms with in-depth feelings before they go on to lighter comedy-type work. (Burgess, 58: 6).

Mr. Burgess felt the greatest development in dance on campus was the change in attitude of students. Rather than just participating in a course, he thought students took a more serious approach with a serious intent to study dance. (Burgess, 58: 4).

The division of dance in Fine Arts has completed a new proposal for a program in dance. The results of this proposal are not yet available, however, budget and finance may create problems in its implementation.

Physical Education

The function of dance in Physical Education is to provide as many people as possible exposure to dance. It gives students a form of recreation, provides for personal development, and prepares them as a potential audience for dance performance. (Murray, 61: 1, Shaw, 67: 1).

Students in the Faculty of Physical Education were able as of 1977-78 to elect a Dance Education Route, which as well as offering courses in theory, provided instruction in most area of dance including: round and square, ballroom, folk, modern, tap, jazz, and dance for children. The wide variety of course offerings is a significant development in dance at the University of Calgary.

Physical Education sponsors a Modern Dance Club, which annually gives a performance, (Dance Montage), in the University Theatre. The club serves as both a recreational and learning experience for the students:

> It gives people an opportunity who wish further dance training to enjoy it in a recreational amateur sense. It also gives an opportunity for people who are interested in choreography ....(Poole, 65: 4).

The future of dance in Physical Education appears to be strong. Dr. Goodwin stated:

> Perhaps not unlimited, but certainly great horizons. I can see very few things against dance expanding because there is a demand from the public for dance. It meets many of the objectives of Physical Education and physical fitness -- and the aesthetics, for which our culture is crying....I would certainly consider it as one of the potentially great fields in education. (Goodwin, 59: 4).

Since the publication of the Downey Report in April, 1975, dance at the University of Calgary has made tremendous strides. Although the Provincial Government itself has made no concrete move to support the dance, the study did indirectly cause the University to assess its own position on dance. Universities often debate about whether dance belongs in Fine Arts or Physical Education. The University of Calgary seems to have resolved this debate by allocating dance responsibilities

to both Faculties. The Inter-Faculty Committee set up to monitor and guide the growth of dance on campus appears to be working satisfactorily. Individuals involved with dance in Fine Arts and Physical Education are pleased with the division. There is a good rapport between dance staff of both Faculties. Mr. Burgess, Fine Arts, felt that working with the Physical Education dance program was imperative for dance to function on campus:

> If we don't work together on this, we might as well give up. If we're going to be fighting with each other then we're wasting valuable energy. Given that dance is, and will be for a long time, a minority art form, we need resources and energy and support of each other in order to exist...I think it's very important that the two don't just co-exist but we are concerned with each other too. (Burgess, 58: 8).

CHAPTER VI

COMPARISON OF DEVELOPMENT OF ACADEMIC DANCE PROGRAMS

The purpose of this chapter is to compare the development of dance at the University of Alberta and the University of Calgary. Trends will be observed and comments on the present status of dance at both Universities will be made.

Dance at both the University of Alberta and the University of Calgary was originally housed in the Physical Education Department of the Education Faculty. A new dimension at both institutions was added with the advent of dance in Fine Arts. Comparisons of the development of dance will first be discussed according to Faculty, followed by an analysis of the over-all picture.

Physical Education

For the first 20 years of its existence the University of Calgary was an appendage to the University of Alberta and consequently programs at both Universities paralleled each other. When the University of Calgary gained academic autonomy in 1964, programs became free to differ in scope and content.

Size of the respective Universities still played a significant role in courses available in 1964. At this time only the first two years of the Bachelor of Physical Education (B.P.E.) program were available in Calgary, whereas the Edmonton school with its firmly established program changed its status from School to that of Faculty. The study of international folk dance as a separate course had been offered in Edmonton since 1960, but was not introduced to Calgary until 1966. Other courses were comparable.

Both Universities continued along similar program lines throughout the mid-sixties. Students enrolled in the B.P.E. programs at both schools were able to take dance in various forms including rhythmics, social and modern dance (plus folk dance at the University of Alberta), and students in teacher preparation programs were able to study educational dance, as well as dance activities specific to elementary and secondary schools, (these included courses offering dance exclusively and courses which had dance as one of a series of activities). Both Universities had a compulsory Physical Education service course (required of all first year students) which offered recreational dance as one of its activities.

In 1968 the University of Alberta introduced a new course to its program which offered advanced instruction in contemporary dance. This course was never implemented in Calgary's program, which by this time had begun to make independent moves in terms of development. Modern dance in Calgary's calendars became referred to as interpretive dance, which was a more encompassing and general term. The following year (1969) Calgary added a coaching theory course which provided administration/coaching instruction in one of several activities, including interpretive dance. The University of Alberta also offered a new course in 1969 - modern dance composition.

Thus in 1969 there appeared to be the first real split in terms of direction of the dance programs at the two Universities. With the introduction of the administration/coaching course at Calgary, dance became more firmly established in the educational (i.e. teacher preparation) and recreational aspects. Alberta's addition of the dance composition course showed a moderate bend in the direction of pure dance as an art form. This difference in

direction however was not absolute. Neither program then or now considered itself to be limited in terms of goal or direction. Both Alberta and Calgary are aware of the educational and aesthetic qualities of dance, and have developed their programs accordingly.

In 1969, the Faculty of Physical Education at the University of Alberta prepared its first proposal for the development of a Dance Department. (73: Nov. 5, 1969). The proposals at that time were less oriented to teacher preparation than subsequent proposals prepared by Calgary's University. Although some dance courses had qualities specific to the educational field, most were broader and more adaptable to students interested in both education and performance, as well as other related fields. The 1971 proposal (Harris, 32) prepared by the University of Alberta was more comprehensive in its course offerings than its predecessor. As well as courses in Dance Philosophy, History, Rehabilitation, Notation, Technique, Composition, Music and Dance Styles, Dance Repertory and Production were added. In the early 70's the University of Calgary was also discussing possible growth in dance, but in terms of a Dance major rather than a separate Department. (Shaw, 48). The first proposal made by the University of Calgary (which was neither as formal nor as adamant as those made by the University of Alberta), leaned slightly more towards theatrical dance than did any of the other proposals prepared. Subsequent proposals by Calgary were all educationally/recreationally oriented.

In 1973 the Faculty of Physical Education at the University of Alberta, offered the first year of its new B.P.E. program. This program allowed students to elect one of six Routes (one being Dance). Three new dance courses were offered in 1973 as a part of the Route;

these included dance forms, dance perspectives and dance practicum. As well, a general Physical Education course (203) was introduced which was designed to teach movement principles in various activities (including dance). The University of Calgary was at this time still offering the general Physical Education program, but was beginning to conceive new courses. The art of movement for men and integrated expressive dance were both new courses listed in the 1973-74 calendar, although they were not offered in that year.

The Physical Education dance staff in Calgary prepared another tentative proposal for a Dance major in 1974. The three year program covered most aspects of dance from theatrical to educational. The aims of the curriculum were to develop technical, theoretical and instructional skills in dance as well as personal kinesthetic awareness. (12). The proposal was never formally presented outside the Faculty.

Meanwhile in Alberta the dance staff were preparing a somewhat more ambitious proposal for a Dance Department. The heavily researched proposal went into considerable detail on history, present status, rationale, course offerings and budgeting. The four aims of the curriculum were: 1) to train individuals for the traditional areas of dance (performer, choreographer, educator and researcher), 2) to assist in the interdisciplinary training of individuals interested in therapy, adminstration, notation, criticism, and design, 3) to serve as an adjunct area to the other arts (drama, history, philosophy, physical education, anthropology, music and art) and 4) to serve as a personal development process. (Boorman, 20: 3). The proposal for a Dance Degree and Dance Department was turned down by the Academic Development Committee of

the University of Alberta in 1976 for financial and job potential reasons. (3).

In 1975 dance courses in the B.P.E. program in Alberta gained a new recognition through a changed prefix. Rather than "Physical Education", the courses were prefixed by "Dance". This came as a result of six years of intermittent discussion. Although the recognition was significant, it was a somewhat small acknowledgement in terms of effort for dance growth made by the staff. Physical Education dance courses at the University of Calgary also acquired a changed prefix, but this did not occur until 1977 when courses were then referred to as "Dance Education" rather than "Physical Education".

In 1976 students in the B.P.E. program at the University of Calgary were offered a choice of directional routes. Although Dance Education was a prospective Route, it was not until 1977 that it first became available. Courses in the first year of the Dance Education Route underwent a radical change. Many new activity courses were offered, but time allotted to each activity was reduced considerably.

A brief comparison of dance courses offered in 1977 in the Physical Education Faculties of the University of Alberta and the University of Calgary follows:

University of Alberta

Courses designed for Education students

Movement 207 Elementary P.E. I
Movement 202 Elementary P.E. II
Movement 244 Secondary P.E. I
Movement 245 Secondary P.E. II
Movement 423 Creative Movement Young Children
Movement 427 Advanced Creative Dance
Movement 227 Curriculum and Instruction in Creative Dance

University of Calgary

Courses designed for Education students

Physical Education 200 P.E. for the Young Child
Physical Education 202 P.E. for Elementary Schools
Physical Education 327 Creative Dance for Pre-Adolescent

University of Alberta

Courses designed for B.P.E.

(Dance)

Dance 270	Modern Dance
Dance 275	Dance Forms (jazz, tap, ballet, ethnic)
Dance 370	Dance Perspectives
Dance 371	Modern Dance techniques
Dance 372	Modern Dance Composition
Dance 375	Social Dance
Dance 376	International Folk Dance
Dance 470	Dance Practicum

University of Calgary

Courses designed for B.P.E.

(Dance Education)

Dance Ed. 201	History and Philosophy of Dance in Education
Dance Ed. 211	Fundamentals of Rhythm
Dance Ed. 301	Creative Dance Themes I - VIII
Physical Education 449	Interpretive Dance Theory
Physical Education 453	Sociological and Social Psychological Aspects of Physical Education, Sport and Dance

Physical Activity (PHAC) courses

PHAC 275	Round and Square
PHAC 277	Ballet I
PHAC 279	Ballroom I
PHAC 281	Folk Dance I
PHAC 283	Jazz Dance I
PHAC 285	Modern Dance I
PHAC 287	Tap Dance I
PHAC 291	Structured Dance I
PHAC 379	Ballroom II
PHAC 381	Folk Dance II
PHAC 383	Jazz Dance II
PHAC 385	Modern Dance II

From this comparison basic trends may be observed. First, the University of Calgary's prefix "Dance Education" (and for PHAC courses all descriptions of dance are prefixed by "Dance in Education/Recreation") specifies the focus of instruction as being educational and/or recreational. The University of Alberta's prefix "Dance" semantically allows it a broader scope in terms of study. Although the thrust of dance at both Universities is an educational one, Alberta has left itself more open should it wish to develop further in dance as an artistic study. Another trend is the difference in form concentration. At the University of Calgary, there is basically an equal emphasis on all dance forms (modern, jazz, tap, ballroom etc.), most of which are offered in two levels (beginner, intermediate). The concentration at

the University of Alberta is less evenly split. Jazz, tap and ballet are only available through one half year course. Both social and folk dance are offered as separate half year courses, and modern dance has three half year courses. Thus the program at the University of Alberta centres around modern dance and to some degree educational dance. This focus is deliberate. In the 1975 proposal for a Dance Department modern dance was suggested as a good focal study because it was felt to be broader educationally and also because it allowed individuals to establish their own artistic identity. (Boorman, 20: 32).

Although the basic content of the Physical Education dance programs at the two Universities does not differ a great deal, the philosophies of the instructors at the institutions do. Various teachers of dance were asked what the function of dance in Physical Education at their University was. Calgary responded with the aims of "exposure, education and recreation". Ms. Murray stated "The function is to get as many students as possible as much exposure to dance as they would like...". (Murray, 61: 1). Sylvia Shaw added, "...trying to give a person a form of recreation, educate them towards the dance, and to prepare them as audience for the Faculty of Fine Arts". (Shaw, 67: 1). Further in the interview while commenting on the orientation of dance Ms. Shaw stated, "...Physical Education - that's our game - education. We can't get away from it and I'm not sure we want to". (Shaw, 67: 2). Dance in Physical Education at the University of Calgary then is educationally and recreationally oriented. Philosophical goals and actual practice appear to be compatible and satisfactory.

The University of Alberta, however, is not entirely satisfied with its practice as opposed to its goals. When asked of the function

of dance in Physical Education, both Ms. Harris and Ms. Padfield felt that it should be different from its present status. Ms. Padfield stated:

> The function of dance as the Faculty sees it is to provide another activity that can be taught in the schools...I am much more interested in teaching dance as an art form within the art setting, going beyond just being an activity. (Padfield, 64: 1).

Ms. Harris agreed:

> What I think it is and what I think it should be are two different things. I think it is that dimension of physical activity which has the expressive and the aesthetic as the thrust, rather than the competitive or the skill oriented... I think it should be expanded to become its own distinctive art form as well as an adjunct to Physical Education....(Harris, 60: 1).

Dance in Physical Education at the University of Alberta then is regarded primarily as an aesthetic activity. Dance personnel are eager to have it developed into an art form in its own right.

Fine Arts

First year Drama students at the University of Alberta took a movement course (with dance orientation) as part of the Physical Education service program during the late sixties. It was not until 1968 that the Faculty of Fine Arts offered dance related courses through its own Faculty. In this year four courses were made available. An improvisation course, open to the whole campus was offered, which touched on creative movement. For B.F.A. Drama majors exclusively, movement, advanced movement and theatre movement

were introduced. These dance courses were taught with a viewpoint of their relevance to the actor.

In 1969 the Faculty of Fine Arts at the University of Calgary began offering dance courses - one a creative dance course for children, and the other a contemporary dance course. Dance was originally started as an adjunct to drama in the belief that it would benefit acting students.

Thus dance in Fine Arts at both Universities originated from the Departments of Drama. Both were to function as movement aids for acting students. One apparent difference in the two programs was the terminology used in course title and description. Alberta referred to its courses as "movement" courses designed for actors; whereas Calgary chose to acknowledge the courses as "dance". Another difference in the programs was the fact that movement/dance courses at the University of Alberta were restricted to B.F.A. Drama majors, while the dance courses at the University of Calgary were open to all students on campus (as were all drama courses). (The B.F.A. Drama major programs at the two Universities differ a great deal in actual function. In Alberta the students are finely screened and auditioned, and upon acceptance, receive in-depth training to become professionals. Calgary's program is less professionally oriented and students are not required to audition).

No course changes occured in Alberta's Fine Arts dance program until 1972, at which time responsibility for the first year movement course was shifted from Physical Education to the Drama Department. Calgary continued to add a new course in alternating years. In 1970, contemporary dance II was added and in 1972, contemporary dance III was introduced. The University of Alberta began making

course content changes in 1970. The movement courses started to go beyond the scope of creative movement, and included jazz, tap and ballet. The concept of training the actor remained. It was felt that dance would be an asset to an actor who auditioned for a musical (many musicals and period plays require dancers).

Calgary has always concentrated exclusively on contemporary dance. Because of this concentration, students are able to go into technique in depth and eventually into workshop, composition and choreography.

A comparison of the dance courses offered by the two Drama Departments follows. It should be noted that Lyric Theatre (which included some dance) was taught at the University of Alberta for two years - 1974-76 - and although not currently being offered, still remains on the books as a potential course. The Department of Drama offers credit to its students (and staff) for time spent in rehearsals. (Drama 235, 335, 435 and 535). Thus the courses give credit for dance in asmuch as dance/movement is involved with rehearsal time. (Ogg, 62: 5).

University of Alberta		University of Calgary	
Drama 230	Beginning Movement (includes ballet and contemporary)	Drama 330	Modern and Contemporary Dance I
Drama 330	Movement (includes jazz, contemporary, mime and stage fighting)	Drama 430	Modern and Contemporary Dance II
Drama 430	Theatre Movement (period, contemporary, ballet, mime and stage fighting)	Drama 530	Modern and Contemporary Dance III
Drama 530	Advanced Movement (includes tap and contemporary)	Drama 332	Creative Dance for Children
		Drama 572	Directed Studies (Choreography)

From the comparison certain things may be observed. Semantically

the reference to the courses at the University of Calgary as "dance" versus "movement" (as they are termed at the University of Alberta), could illustrate a certain point of view and attitude. Both programs are designed as an aid for the acting student and are taught primarily in a pure dance form. Mr. Burgess, (Calgary), stated:

> Its function within the Department is to give drama students an opportunity to study areas which are related to their major subject area. There's always some sort of argument as to whether there is a specific movement for actors or whether, as I believe, the closest way we have to training the body is through the way we do dance. Although you don't wish to become a dancer, you take that same route in terms of training the body and the mind together. You just apply it differently as an actor than you would as a dancer. (Burgess, 58: 1).

Ms. Ogg, at the University of Alberta concurred with the above philosophy. (Ogg, 62: 6). The main difference in the two Drama Departments is that the University of Alberta's offers a highly specialized professional training program limited to a select group of students, while the University of Calgary's operates under a system which is less goal oriented and courses are open to all students.

The Department of Drama at the University of Alberta has no current plans for the expansion of its dance program. The first priority lies in the training of the actor. The University of Calgary has plans for expansion. Mr. Burgess has completed a proposal for a new dance program which will incorporate contemporary dance, jazz and ballet, as well as study in choreography, history criticism and design. (Burgess, 58: 1).

General Comparisons

The University of Calgary and the University of Alberta both offer dance instruction through the Faculties of Physical Education and the Faculties of Fine Arts. In both institutions dance was initiated through Physical Education (the Education Faculty), and in both cases dance has become a directional route within the Physical Education Faculty. Further, both Universities offer dance through Fine Arts as an aid and adjunct to drama.

Calgary has two performing outlets for dance - one through Physical Education (Dance Montage) and the other through Fine Arts (Contemporary Dance Theatre). Alberta has one performing outlet (Orchesis) which is sponsored by the Physical Education Faculty. Dance Montage is a presentation of extra-curricular work performed by individuals who wish further dance training and who want the opportunity to be involved with it in a recreational amateur sense. (Poole, 65: 4). Orchesis also serves as an extra-curricular means for students to get further dance training, performance and choreographic opportunities and administrative work. (Padfield, 64: 4).

Contemporary Dance Theatre is a performing outlet for students taking the senior dance courses from the Faculty of Fine Arts in Calgary. As well as performing, the students are involved in choreography. The program uses a student crew, drawing from the Drama majors interested in design, lighting and production. (Willis, 70: 4). The Fine Arts Faculty in Edmonton does not provide a dance performance outlet. Students however do make use of their dance experience participating in dance as it occurs in plays, stylized productions and musicals.

The main differences in dance at the University of Alberta and the University of Calgary lies in the basic philosophical goals of

University Theatre University of Calgary
(Photo courtesy of University Theatre Administration)

those involved in the instruction of dance in each Faculty. Briefly:

University of Calgary, Physical Education - A Dance Education Route is offered which is educationally and recreationally oriented. Basically the staff are satisfied with their situation, and anticipate growth in terms of new courses.

University of Calgary, Fine Arts - The Division of Dance within the Drama Department currently offers contemporary dance courses open to the whole campus. Expansion is anticipated in all facets of dance (both theoretical and practical) with the possibility of a Department being formed.

University of Alberta, Physical Education - A Dance Route is offered, with courses regarded as adjunctive aesthetic activity although the staff would prefer them viewed as a unique art form. A Dance Department continues to be an ambition.

University of Alberta, Fine Arts - Dance is taught through the Drama Department in conjunction with training for the actor. Staff have no immediate plans for expansion within the B.F.A. program. They do see need for expansion to include dance for Bachelor of Education Drama majors.

The above are generalizations and certainly do not preclude individual opinions and philosophies on the status of dance on the campuses as a whole.

A general impression gained by the author after the interviews with various dance personnel at both Universities was that the formation of a Department(s) of Dance was important. Some disagreement as to where such a Department should be housed was evident. Most of the individuals at the University of Alberta agreed that where dance be housed was not as important as the actual establishment of a Department. This belief was aptly stated in the 1975 Department

proposal prepared by Physical Education:

> It is believed that its location is subordinate in importance to:
> 1. its existence
> 2. its recognition as an independent area of study culminating in independent degrees indicative of content
> 3. its close liason with other areas of related or allied study
> (Boorman, 20: 24).

The University of Calgary has overcome the problem of Faculty housing of dance by its division of dance responsibility. As an indirect result of the Downey Report on the Fine and Performing Arts in Alberta (Downey, 29), the University set up an ad hoc committee to research the status of dance on campus. This resulted in recommendations as to how dance should develop. Physical Education was to concern itself with the educational and recreational aspects of dance, and Fine Arts would concentrate on the theatrical side of dance (specifically pre-professional dancers, critics, historians and choreographers). A committee was set up to monitor all development of dance at the University. (44: 2, 3). This division has proven very satisfactory to all concerned. Mr. Burgess stated:

> I do feel that the conclusions that we came to with regard to having dance in both Faculties could mean that we would have the best dance situation in the whole of this country. (Burgess, 58: 7).

The University of Calgary then is in a more favorable situation internally than the University of Alberta because the housing conflict has been resolved. Whether the division of dance responsibility (as in the University of Calgary) is ultimately the answer to the conflict of administrative organization is difficult

to determine as all Universities differ in both function and philosophy.

Both Universities must still overcome the problems of budget and job accountability. Both are difficulties which stem back to the Government and the country's present economic and employment situation. The potential employment of University graduates is also a philosophical problem which all Universities must resolve. Richard Kraus supports the notion that personal growth has prior importance over vocation in a University. Speaking specifically on the Dance major he stated:

> One accepts the idea of a college student majoring in philosophy or literature without serious expectation of making a livelihood as a philosopher, novelist, or literary critic. Likewise the student majoring in dance will regard his field simply as a rich and rewarding form of education - as an art form related to the other arts, to history, to ethnology, philosophy - and one that has great potential for personal growth. Thus, there need be no concern about direct vocational outcomes for the performing arts dance major; it is only when the student has unrealistic expectations or is misled by the lack of frank advisement that the institution is at fault. (Kraus, 35: 360).

CHAPTER VII

SUMMARY

The purpose of this study was to examine the development of academic dance programs at the University of Alberta and the University of Calgary. The Universities were originally part of the same institution until 1964 when Calgary gained academic autonomy, and 1966 when autonomy became absolute.

The first step in the investigation was to review general literature relating to dance in education to ascertain general problems which occur in development. The author then referred to academic calendars, minutes of meetings, correspondence and files on dance maintained by the Universities to indicate actual development. Dance personnel were interviewed to gain information on the philosophies of the Universities.

The chronological addition, deletion and changes in dance courses since 1945 illustrated the developmental progressions made. The University of Alberta went from offering 2 general Physical Education activity courses with some dance, to 5 full year dance courses through the Department of Drama, 8 half year dance courses through the Faculty of Physical Education, and 4 half year (exclusively dance) plus 4 half year (some dance) through the Movement Education Department of the Faculty of Physical Education. The University of Calgary began in 1945 with one Physical Education activity course with some dance, and by 1977 offered 8 half courses and 12 quarter courses in dance taught by Physical Education, plus 5 full year dance courses offered by the Fine Arts Faculty. Both Universities

initially instructed recreational dance (round, square and Folk) and 27 years later were presenting a wide variety of courses including modern (creative and contemporary), social, folk, educational dance for children, jazz, tap, ballet, as well as theory, history and philosophy courses in dance.

Both the Faculty of Fine Arts and the Faculty of Physical Education offer instruction in dance at the University of Alberta. Fine Arts teaches dance courses restricted to its own B.F.A. Drama students with the primary goal of aid and training the actor. The Faculty has no immediate plans for developing its present program nor of proposing a separate Dance Department. However Ms. Ogg stated she would be eager to support and participate the implementation of a Dance Department, whether it be housed in Fine Arts or elsewhere. (Ogg, 62: 6). Physical Education teaches a variety of dance courses, one of which is restricted to its own B.P.E. students, the remainder are open to all students on campus. Dance became one of six Routes students in the Bachelor of Physical Education program could follow in 1973. The dance personnel have prepared 3 proposals for a separate Department of Dance (1969, 1971 and 1975), none of which has been successful. Further development in dance both in course offerings and a possible Department continues to be an aspiration. Since 1965 "Orchesis Modern Dance Club", under the auspices of Physical Education, has given annual performances. The club, an offspring of the modern dance courses, is the only performing outlet in dance at the University of Alberta.

The University of Calgary also offers dance courses through the Faculty of Fine Arts and the Faculty of Physical Education. Fine Arts dance courses serve as a related area of study for Drama students. The courses however are open to the whole campus. The Division of Dance has recently completed a proposal for a new dance program which

offers new dimensions in dance beyond contemporary dance (which is its current emphasis). The proposal includes jazz, ballet, choreography, as well as theoretical, historical and theatrical studies in dance. Physical Education offers a wide variety of dance courses, some of which are restricted, and others which are open to the general campus. After much discussion and several informal proposals for Dance majors, diplomas, etc., the Faculty agreed on a Dance Route in the Bachelor of Physical Education program, which was first offered in 1977. Physical Education anticipates further development in dance courses.

Both Fine Arts and Physical Education in Calgary present annual dance performances. The Dance Division in Fine Arts presents a production which is performed, staged and partially choreographed by its senior students, (Contemporary Dance Theatre). Dance Montage is the annual performance presented by the Modern Dance Club sponsored by Physical Education. The performances were originally done by Physical Education dance students, but the club and consequently the performance has since expanded to include interested students from the whole campus.

When analyzing the development of dance programs at the University of Alberta and the University of Calgary one begins to see a trend for each of the programs. Despite the fact that both Universities began with common factors, the development of dance at each institution has diverged in basic principles, goals and philosophies.

Fine Arts dance courses in Alberta are restricted to the B.F.A. Drama major and are designed for the exclusive purpose of training the actor. Although Calgary also has this as a consideration the scope is somewhat broader. Students from all faculties are encouraged to participate in the dance courses (as well as all drama courses).

Physical Education courses in Calgary offer diverse training, but

the primary goals is dance in education and recreation. Although dance is recognized as an art form, the concentration is on its educational values. The University of Alberta Physical Education dance courses on the other hand recognize and nurture dance in education, but are looking towards a broader program of dance which would view dance in both art and education.

The problem of housing dance has been resolved in Calgary. The University has an inter-departmental committee which governs the growth of dance on campus. It is in general agreement that Physical Education will control and develop dance in education and recreation, while Fine Arts will concentrate on dance as a performing art. The University of Alberta is still undecided as to the direction of its dance on campus. There is a difference of feeling as to where dance should be housed. Some feel Fine Arts should sponsor dance programs, although the Faculty has not shown an inclination in that direction. Others contend that it belongs in Physical Education because that was where it originated. There is also thought that dance should be an interdisciplinary study. Others consider that where dance develops is unimportant compared to the actual fact that it does indeed develop.

Conclusion

The author was interested in the fact that in 1973 the Government of Alberta commissioned research to be done in the area of the Fine and Performing arts in the province. After two years of considerable study and no doubt sizeable expense, the researchers (L. W. Downey Research Consultants) concluded that Departments of Dance should be formed at both the University of Alberta and the University of Calgary. (Downey, 29: 52, 53).

The author addressed an inquiry to Dr. A. E. Hohol, Minister of Advanced Education requesting information regarding these recommendations, specifically: 1) the Government's reaction, 2) subsequent action resulting from the proposals, 3) possible future action, and 4) possible problems. (see Appendix A).

A very brief reply to the information request referred to the fact that the University of Alberta had discussed the possibility of forming a Dance Department but had decided that it was not needed. It was also stated in the correspondence (Appendix A) that attitudes at the University of Calgary were similar to those of the University of Alberta. Further:

> Although the University of Alberta has withdrawn their proposal to establish a Department of Dance, either university may submit another proposal at any time in the future and be assured of a careful review by my Department. (17).

On a broader scale, a general policy statement was issued in 1975 as a result of the Canadian Conference of the Arts. The statement discussed what the objectives of universities in the arts should be, and what the deficiencies were:

> The objective of arts education at the University level should be to produce:
> a) graduates in non-arts disciplines with an awareness of the arts as a transdisciplinary aspect inherent in all University studies;
> b) graduates in the arts disciplines of two styles -
> -highly trained professional artists with historical and critical capacities in the arts
> -highly trained critics and historians of arts disciplines with, in addition, professional skills in their disciplines;

c) graduates in arts disciplines who can continue with success with research and development work in the arts.

The major deficiencies in the present University arts programmes in Canada are:

1) There is a lack of integration between arts and non-arts programmes
2) There is a lack of understanding by many senior administrators in Canadian universities, many of whom have been trained in non-arts disciplines, of the aims, practices, and needs of the arts in universities. (Boorman, 20: 10).

The Government, at both the provincial and national level, has invested heavily into research on the status of the arts at the post-secondary level. Results of the studies have indicated there is an increased need for development. To date, neither the University of Alberta nor the University of Calgary has formed a Department of Dance, despite efforts made for the past 9 years.

It would seem that if efforts continue to be frustrated at the internal university administrative level, the government's supposed support will lie forever dormant.

The author therefore feels if the dance programs at both the University of Alberta and the University of Calgary are to progress, the Government should significantly increase its philosophical and financial support, and actively participate in growth:

> Speaking of the arts in educational institutions: Dance has been on the fringe, or not recognized at all. Yet dance...has a history which shows it to be among the most beautiful and inspiring of Art forms. Although other forms of dance (from ethnic to social) have been longer and more intimately with us, they have never quite gained "respectability" in our educational institutions.

> They, along with ballet and contemporary dance, must now be recognized in our schools, colleges and universities. (Downey, 29: 61).

From the research done for this study there emerges evidence that dance opportunities must grow to facilitate a rapidly increasing interest. The positive attributes which dance provides for the individual - such as social interaction, recreation, fitness, self-expression and cultural fulfilment, together with the sheer pleasure one attains through dance, confirms that dance should be more accessable. That it exist in an academic university setting is imperative for two main reasons. First, because the university is the training centre for future educators, it must be taught so that potential teachers will be properly trained to instruct others (beyond what could be learned in a commercial studio). The second reason dance must exist in a university is because of its broad educational scope. The art does not just include the technical, physical skills (which could be acquired outside the academic sphere), but also encompasses areas such as notation, choreography, history, ethnology and other research. These advanced studies unquestionably belong in an academic institution.

For dance to develop at a rate commensurate with need, there must be a firm line of action based on the body of knowledge upon which academic university programs are established. Individuals presenting the case for expansion in dance must convince university administrators of the need for development. The administrators in turn must establish government support. This systematic approach is not an easy one however as administrative changes (both at the university and the government level) are very slow processes. Further, communication at any of the levels could break down due to the frustrating pace of development.

It is sincerely hoped that those individuals involved in dance at the University of Calgary and the University of Alberta will continue with their efforts to develop dance and ultimately establish a Department of Dance.

Suggestions for further study

Three major questions became obvious as a result of this study. The first is, what should determine the housing of academic dance programs? The second question is, what is the actual job potential for dance graduates? The third question is, what should be the Government's involvement with the development of University arts (specifically dance) programs?

From these questions the author has 3 suggestions for further research.

1) Factors Determining the Housing of Academic Dance Programs

Universities and colleges throughout Canada and the United States dance degrees should be surveyed. Various methods used for determining the housing faculty of dance, and the subsequent problems and successes should be analyzed. From observations the author should then develop a set of guidelines which would help an institution determine which faculty should house a potential dance program.

2) Job Potential for Dance Graduates

A survey of dance graduates from various dance degree programs in Canada and the United States should be completed to compile statistics on employment. It would also be interesting to discover the aspirations individuals had upon entering various dance programs.

3) Government Involvement With University Academic Arts (Dance) Programs

The researcher should conduct an investigation into provincial and national Government support of the arts in post-secondary institutions. The study should ultimately define what the Government's responsibilities are, and discuss whether or not further active participation would aid in the development of arts programs.

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63. Statement by Clive Padfield, dance instructor, University of Alberta, in a personal interview, Edmonton, Alberta, March 27, 1978.

64. Statement by Marsha Padfield, dance instructor, University of Alberta, in a personal interview, Edmonton, Alberta, November 28, 1977.

65. Statement by John Poole, dance instructor, University of Calgary, in a personal interview, Calgary, Alberta, October 25, 1977.

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APPENDIX A

LETTERS

680 Northmount Drive N. W.
Calgary, Alberta
T2K 3J9
October 3, 1977

Dr. A. E. Hohol
Minister, Advanced Education
Government of Alberta
Devonian Building
Edmonton, Alberta

Dear Dr. Hohol:

I am a graduate student working under the Faculty of Physical Education at the University of Alberta. I am currently working on my thesis, the topic being, a comparison of the development of dance (as an academic discipline and performing art) at the University of Alberta and the University of Calgary.

In 1973 the Department of Advanced Education of the Government of Alberta commissioned L. W. Downey Research Associates Ltd. to make a study on Advanced Education in the Fine and Performing Arts in Alberta. Two of the proposals resulting from the study which was completed in 1975, are of interest to my research:

1) That a Department of Dance be established in the Faculty of Fine Arts at the University of Calgary -- to undertake as soon as possible programs in contemporary, ballet, jazz, folk and ethnic, character, period, social, and other kinds of dancing. (pg 52)

2) That a Department of Dance be established at the University of Alberta -- to undertake as soon as possible programs in contemporary, ballet, jazz, folk and ethnic, character, period, social and other kinds of dancing. (pg 53)

I would very much appreciate it if you could give me as much information as possible regarding these particular proposals - specifically:

1) The Governments reaction to the proposals

2) What action has been taken as a result of the proposals

3) What action will likely be taken in the future as a result of the proposals

4) Limitations (viability, financial considerations etc.)

Any further information or guidance you could supply would be most appreciated.

Thank you very much.

Sincerely yours

Judith J. Goodwin

ADVANCED EDUCATION
AND MANPOWER

Office of
the Minister

403/427-2291

130 Legislative Building
Edmonton, Alberta, Canada
T5K 2B6

October 18, 1977

Ms. Judith J. Goodwin
680 Northmount Drive N.W.
Calgary, Alberta
T2K 3J9

Dear Ms. Goodwin:

Thank you for your letter of October 3rd, 1977 in regard to the recommendations of the Downey Study on Fine and Performing Arts to establish Departments of Dance at the U. of A. and U. of C.

Following the publication of the study the University of Alberta submitted a Letter of Intent to my Department to establish a Department of Dance and to offer a Bachelor's Degree in Dance. After a car[redacted] analysis of the need for such a program the University concluded that more classes in Dance were warranted but a Department or Degree in Dance was not needed at this time.

Various discussions between officials of my Department and the University of Calgary indicate that the attitudes at the U. of C. are similar to those at the U. of A.

Although the University of Alberta has withdrawn their proposal to establish a Department of Dance, either university may submit another proposal at any time in the future and be assured of a careful review by my Department.

Yours sincerely,

A. E. Hohol

A. E. Hohol
Minister

AEH:sk

APPENDIX B

CHRONOLOGICAL DEVELOPMENT OF DANCE COURSES
UNIVERSITY OF ALBERTA

UNIVERSITY OF ALBERTA

PHYSICAL EDUCATION

1945-46

Physical Education 114 (A) - service course, some dance women's section (A)
Physical Education 244 - advanced activity course, some folk and group dance

1946-47

Physical Education 114 (A) - service course, some recreational dance
Education 102 - physical education, some folk and group dance
Physical Education 344 - dance, instruction in folk, tap and modern dance

1947-48

Physical Education 27 - fencing and social dance
Physical Education 28 - dance, instruction in modern, social, folk and ballet
Education 102 - physical education, some folk and group dance
Education 244 - physical education, some dance
Physical Education 2 - service course, some dance

1948-49

Physical Education 27 - skating and social dance
Physical Education 28 - dance, instruction in modern, social, folk and ballet
Physical Education 43 - skating and modern dance
Physical Education 2 - service course, some dance
Physical Education 102 - activities including some folk and group dance

1949-50

Physical Education 2 - service course, some dance
Physical Education 27 - skating and social dance
Physical Education 102 - activities including some folk and social dance

1950-51

Physical Education 2 - service course, some dance
Physical Education 100 - activities including some dance
Physical Education 102 - elementary activities some folk and group dance
Physical Education 106, 204, 206, 304, 306, 404, 406 choice of 30 activities, four of which were dance (rhythms, social, folk and modern)

1951-52	Physical Education 2 - service course, some dance Physical Education 101 - activities grades 1-9, some dance Physical Education 102 - activities for elementary schools, some folk and group dance Physical Education 106, 204, 206, 304, 306, 404, 406 choice of 30 activities, four of which were dance (rhythms, folk and modern)
1952-53	Physical Education 2 - service course, some dance Physical Education (activity labs), includes rhythms, social, folk and modern dance Physical Education 101 - activities for grades 1-9 includes some social and folk dance Physical Education 107 - activities for elementary school, includes some folk and group dance
1953-54	Physical Education 2 - service course, some dance Physical Education 306 - 4 activities, includes social/folk and modern dance Physical Education 406 - 4 activities, includes advanced modern dance Physical Education 101 - activities for grades 1-9 includes some social and folk dance Physical Education 107 - activities for elementary school, some folk and group dance
1954-55	Physical Education 2 - service course, some dance Physical Education 306 - 4 activities, includes social/folk dance and modern dance Physical Education 406 - 4 activities, includes advanced modern dance Physical Education 101 - activities for grades 1-9 includes some social and folk dance Physical Education 107 - activities for elementary school, includes some folk and group dance
1955-56	Physical Education 2 - service course, some dance Physical Education 306 - 4 activities, includes social/folk dance and modern dance Physical Education 406 - 4 activities, includes advanced modern dance Physical Education 101 - activities for grades 1-9 includes some social and folk dance Physical Education 107 - activities for elementary schools, includes some folk and group dance

1956-57

Physical Education 2 - service course, some dance
Physical Education 306 - 4 activities includes social/folk dance and modern dance
Physical Education 406 - 4 activities, includes advanced modern dance
Physical Education 107 - activities for elementary school, includes some folk and group dance
Physical Education 204 - aquatics and social and folk dance
Physical Education 206 - 3 activities, includes modern dance
Physical Education 306 - gymnastics and advanced modern dance
Physical Education 101 - activities for grades 1-9 includes some social and folk dance

1957-58

Physical Education 2 - service course, some dance
Physical Education 107 - activities for elementary school, some folk and group dance
Physical Education 204 - aquatics and social/folk dance
Physical Education 206 - 3 activites, includes modern dance
Physical Education 306 - gymnastics and advanced modern dance
Physical Education 101 - activities for grades 1-9 includes some folk and social dance

1958-59

Physical Education 2 - service course, some social dance
Physical Education 101 - activities for grades 1-9 includes some folk and social dance
Physical Education 107 - activities for elementary school, some folk and group dance
Physical Education 109 - 4 activities, includes social/folk dance and rhythmics
Physical Education 104 - activities, includes rhythmics
Physical Education 204 - aquatics and social/folk dance
Physical Education 306 - 4 activities, includes advanced modern dance

1959-60

Physical Education 218 - service course, some social dance
Physical Education 201 - activities grades 7-12 some social and folk dance
Physical Education 200 - activities elementary includes some folk dance
Physical Education 203 - activities grades 1-9 includes some social and folk dance
Physical Education 209 - 4 activities, includes rhythmics and social/folk dance
Physical Education 204 - activities, includes rhythmic
Physical Education 304 - aquatics and social/folk dance
Physical Education 406 - gymnastics and advanced modern dance

1960-61

Physical Education 218 - service course, some social dance
Physical Education 201 - activities grades 7-12 some social and folk dance
Physical Education 203 - activities grades 1-9 some social and folk dance
Physical Education 200 - activities for elementary schools, some folk dance
Physical Education 209 - 4 activities, includes rhythmics and social/folk dance
Physical Education 207 - low organizational games and rhythmics
Physical Education 307 - folk and social dance
Physical Education 405 - modern dance
Physical Education 407 - folk dance

1961-62

Physical Education 218 - service course, some social dance
Physical Education 200 - activities for primary/ elementary, some folk dance
Physical Education 201 - activities for secondary, some social and folk dance
Physical Education 203 - activities grades 1-9, some social and folk dance
Physical Education 207 - low organizational games and rhythmics
Physical Education 307 - folk and social dance
Physical Education 405 - modern dance
Physical Education 407 - folk dance

1962-63

Physical Education 218 - service course, includes some social dance
Physical Education 200 - activities for elementary/ primary, includes some folk dance

(1962-63 con't)

Physical Education 201 - activities for secondary includes some social and folk dance
Physical Education 236 - activities, includes some rhythmics
Physical Education 336 - 4 activities, includes social dance, folk dance
Physical Education 436 - activities, includes some modern dance
Physical Education 207 - low organizational games and rhythmics
Physical Education 307 - folk and social dance
Physical Education 405 - modern dance
Physical Education 407 - folk dance

1963-64

Physical Education 218 - service course, includes some social dance
Physical Education 200 - activities for primary/ elementary, includes some folk dance
Physical Education 232 - activities for secondary includes some dance
Physical Education 327 - folk dance (elementary)
Physical Education 332 - 3 activities includes dance
Physical Education 207 - low organizational games and rhythmics
Physical Education 307 - folk and social dance
Physical Education 405 - modern dance
Physical Education 407 - folk dance

1964-65

Physical Education 218 - service course, includes social dance
Physical Education 202 - movement education for elementary schools
Physical Education 232 - activities for secondary schools, some dance
Physical Education 332 - 3 activities, includes dance
Physical Education 327 - educational dance
Physical Education 433 - advanced educational dance and dance drama
Physical Education 436 - activities, includes modern dance
Physical Education 209 - low organizational games and rhythmics
Physical Education 307 - folk and social dance
Physical Education 405 - modern dance

(1964-65 con't)

Physical Education 407 - folk dance

1965-66

Physical Education 218 - service course, includes social dance
Physical Education 202 - movement education for elementary
Physical Education 232 - activities for secondary school
Physical Education 332 - 3 activities, includes dance
Physical Education 327 - educational dance
Physical Education 433 - advanced educational dance and dance drama
Physical Education 436 - activities, includes modern dance
Physical Education 207 - low organizational games and rhythmics
Physical Education 307 - folk and social dance
Physical Education 405 - modern dance
Physical Education 407 - folk dance

1966-67

Physical Education 218 - service course, includes social dance
Physical Education 202 - movement education for elementary school
Physical Education 232 - activities for secondary school
Physical Education 327 - dance
Physical Education 332 - 3 activities, includes dance
Physical Education 429 - gymnastics, games and dance
Physical Education 207 - low organizational games and rhythmics
Physical Education 307 - folk and social dance
Physical Education 405 - modern dance
Physical Education 407 - folk dance

1967-68

Physical Education 218 - service course, includes some dance
Physical Education 202 - movement education for elementary school
Physical Education 327 - dance
Physical Education 429 - gymnastics, games and dance
Physical Education 307 - folk and social dance
Physical Education 405 - modern dance
Physical Education 407 - folk dance

1968-69

Physical Education 218 - service course, includes some social dance
Physical Education 202 - movement education for elementary school
Physical Education 327 - dance
Physical Education 429 - gymnastics and dance
Physical Education 213 - motor performance (dance related activities)
Physical Education 307 - folk and social dance
Physical Education 405 - modern dance
Physical Education 413 - elementary school activities includes some dance
Physical Education 407 - international folk dance
Physical Education 437 - advanced contemporary dance

1969-70

Physical Education 218 - service course, includes some dance
Physical Education 202 - movement education for elementary schools
Physical Education 327 - dance
Physical Education 429 - gymnastics and dance
Physical Education 213 - motor performance (dance related activities)
Physical Education 307 - folk and social dance
Physical Education 405 - modern dance
Physical Education 407 - international folk dance
Physical Education 413 - elementary school activities includes some dance
Physical Education 437 - modern dance techniques
Physical Education 447 - modern dance composition

1970-71

Physical Education 202 - movement education for elementary school
Physical Education 237 - curriculum and instruction (c and i) for elementary activities
Physical Education 327 - dance
Physical Education 423 - physical education for young children
Physical Education 429 - games, gymnastics and dance
Physical Education 213 - motor performance (dance related activities)
Physical Education 307 - folk and social dance
Physical Education 405 - modern dance
Physical Education 413 - elementary school activities includes dance
Physical Education 407 - international folk dance

(1970-71 con't)

Physical Education 437 - modern dance techniques
Physical Education 447 - modern dance composition

1971-72

Physical Education Services 202 - movement education for elementary school
Physical Education Services 227 - c and i for teaching creative dance
Physical Education Services 237 - c and i for elementary physical education
Physical Education Services 327 - dance
PEdS 423 - physical education for young children
PEdS 427 - advanced creative dance
PEdS 429 - advanced games, gymnastics and dance
Physical Education 213 - motor performance (dance related activities)
Physical Education 307 - folk and social dance
Physical Education 405 - modern dance
Physical Education 407 - international folk dance
Physical Education 437 - modern dance techniques
Physical Education 447 - modern dance composition

1972-73

PEdS 202 - movement education for elementary school
PEdS 227 - c and i in creative dance
PEdS 237 - c and i for elementary physical education
PEdS 327 - dance
PEdS 244 - secondary physical education activities
PEdS 423 - creative movement for young children
PEdS 427 - advanced creative dance
Physical Education 213 - motor performance (dance related activities)
Physical Education 307 - folk and social dance
Physical Education 405 - modern dance
Physical Education 407 - international folk dance
Physical Education 437 - modern dance techniques
Physical Education 447 - modern dance composition

1973-74

PEdS 201 - elementary school physical education (I)
PEdS 202 - elementary school physical education (II)
PEdS 227 - c and i in creative dance
PEdS 244 - secondary school physical education (I)
PEdS 245 - secondary school physical education (II)
PEdS 327 - creative dance
PEdS 423 - creative movement for young children
PEdS 427 - advanced creative dance
Physical Education 203 - 4 activities, includes dance
Physical Education 270 - modern dance

(1973-74 con't)

Physical Education 275 - dance forms (tap, jazz, ballet, ethnic)
Physical Education 307 - folk and social dance
Physical Education 370 - dance perspectives
Physical Education 413 - activities for elementary school, includes dance
Physical Education 437 - modern dance technique
Physical Education 447 - modern dance composition
Physical Education 407 - international folk dance
Physical Education 470 - dance practicum

1974-75

PEdS 201 - elementary school physical education (I)
PEdS 202 - elementary school physical education (II)
PEdS 227 - c and i in creative dance
PEdS 244 - secondary school physical education (I)
PEdS 245 - secondary school physical education (II)
PEdS 327 - creative dance
PEdS 423 - creative movement for young children
PEdS 427 - advanced creative dance
Physical Education 203 - 4 activities, some dance
Physical Education 270 - modern dance
Physical Education 275 - dance forms (tap, jazz, ballet, ethnic)
Physical Education 307 - folk and social dance
Physical Education 370 - dance perspectives
Physical Education 413 - activities for elementary school, some dance
Physical Education 437 - modern dance technique
Physical Education 447 - modern dance composition
Physical Education 407 - international folk dance
Physical Education 470 - dance practicum

1975-76

PEdS 201 - elementary school physical education (I)
PEdS 202 - elementary school physical education (II)
PEdS 227 - c and i in creative dance
PEdS 244 - secondary school physical education (I)
PEdS 245 - secondary school physical education (II)
PEdS 327 - creative dance
PEdS 423 - creative movement for young children
PEdS 427 - advanced creative dance
Physical Education 413 - activities for elementary school, includes dance
Physical Education 203 - 4 activities includes dance

(1975-76 con't)

Dance 270 - modern dance
Dance 275 - dance forms (ballet, tap, jazz, ethnic)
Dance 370 - dance perspectives
Dance 371 - modern dance technique
Dance 372 - modern dance composition
Dance 375 - social dance
Dance 376 - international folk dance
Dance 470 - dance practicum

1976-77

PEdS 201 - elementary school physical education (I)
PEdS 202 - elementary school physical education (II)
PEdS 227 - c and i in creative dance
PEdS 244 - secondary school physical education (I)
PEdS 245 - secondary school physical education (II)
PEdS 327 - creative dance
PEdS 423 - creative movement for young children
PEdS 427 - advanced creative dance
Physical Education 203 - 4 activities, includes dance
Dance 270 - modern dance
Dance 275 - dance forms (ballet, tap, jazz, ethnic)
Dance 370 - dance perspectives
Dance 371 - modern dance technique
Dance 372 - modern dance composition
Dance 375 - social dance
Dance 376 - international folk dance
Dance 470 - dance practicum

1977-78

Movement 201 - elementary school physical education (I)
Movement 202 - elementary school physical education (II)
Movement 227 - c and i in creative dance
Movement 244 - secondary school physical education (I)
Movement 245 - secondary school physical education (II)
Movement 327 - creative dance
Movement 423 - creative movement for young children
Movement 427 - advanced creative dance
Physical Education 203 - 4 activities, includes dance
Dance 270 - modern dance
Dance 275 - dance forms (ballet, tap, jazz, ethnic)
Dance 370 - dance perspectives

(1977-78 con't)

Dance 371 - modern dance technique
Dance 372 - modern dance composition
Dance 375 - social dance
Dance 376 - international folk dance
Dance 470 - dance practicum

UNIVERSITY OF ALBERTA

FINE ARTS (DRAMA)

1968-69

Drama 252 - improvisation (some creative movement)
Drama 330 - movement
Drama 430 - theatre movement (period)
Drama 530 - advanced movement

1969-70

Drama 252 - improvisation (some creative movement)
Drama 330 - movement
Drama 430 - theatre movement (period)
Drama 530 - advanced movement

1970-71

Drama 272 - improvisation (some creative movement)
Drama 330 - movement (includes jazz)
Drama 430 - theatre movement (period) (includes ballet)
Drama 530 - advanced movement (includes tap)

1971-72

Drama 252 - improvisation (some creative movement)
Drama 330 - movement (includes jazz)
Drama 430 - theatre movement (period) (includes ballet)
Drama 530 - advanced movement (includes tap)

1972-73

Drama 230 - beginning movement (includes ballet)
Drama 252 - improvisation (some creative movement)
Drama 330 - movement (includes jazz)
Drama 430 - theatre movement (period) (includes ballet)
Drama 434 - lyric theatre (movement, music, acting and dance)
Drama 530 - advanced movement (includes tap)

1973-74

Drama 230 - beginning movement (includes ballet)
Drama 252 - improvisation (some creative movement)
Drama 330 - movement (includes jazz)
Drama 430 - theatre movement (period) (includes ballet)
Drama 434 - lyric theatre (movement, music acting and dance)
Drama 530 - advanced movement (includes tap)

1974-75	Drama 230 - beginning movement (includes ballet) Drama 252 - improvisation (some creative movement) Drama 330 - movement (includes jazz) Drama 430 - theatre movement (period) (includes ballet) Drama 530 - advanced movement (includes tap)
1975-76	Drama 230 - beginning movement (includes ballet) Drama 330 - movement (includes jazz) Drama 430 - theatre movement (period) (includes ballet) Drama 530 - advanced movement (includes tap)
1976-77	Drama 230 - beginning movement (includes ballet) Drama 330 - movement (includes jazz) Drama 430 - theatre movement (period) (includes ballet) Drama 530 - advanced movement (includes tap)
1977-78	Drama 230 - beginning movement (includes ballet) Drama 330 - movement (includes jazz) Drama 430 - theatre movement (period) (includes ballet) Drama 530 - advanced movement (includes tap)

APPENDIX C

CHRONOLOCICAL DEVELOPMENT OF DANCE COURSES

UNIVERSITY OF CALGARY

UNIVERSITY OF CALGARY

PHYSICAL EDUCATION

1945-46	Physical Education 114 (A) - service course, some dance, women's section (A)
1946-47	Physical Education 114 - service course, some recreational dance Education 102 - physical education, some folk and group dance
1947-48	Education 102 - physical education, some folk and group dance Physical Education 2 - service course, some dance
1948-49	Physical Education 2 - service course, some dance Physical Education 102 - activities including some folk and group dance
1949-50	Physical Education 2 - service course, some dance Physical Education 102 - activities including some folk and group dance
1950-51	Physical Education 2 - service course, some dance Physical Education 100 - activities including some dance Physical Education 102 - elementary activities, some folk and group dance
1951-52	Physical Education 2 - service course, some dance Physical Education 101 - activities grades 1-9, including some dance Physical Education 102 - activities for elementary schools, some folk and group dance
1952-53	Physical Education 2 - service course, some dance Physical Education 101 - activities for grades 1-9, includes some social and folk dance

(1952-53 con't)

Physical Education 107 - activities for elementary school, includes some folk and group dance

1953-54

Physical Education 2 - service course, some dance
Physical Education 101 - activities for grades 1-9, includes some social and folk dance
Physical Education 107 - activities for elementary school, includes some folk and group dance

1954-55

Physical Education 2 - service course, some dance
Physical Education 101 - activities for grades 1-9, includes some social and folk dance
Physical Education 107 - activities for elementary school, includes some folk and group dance

1955-56

Physical Education 2 - service course, some dance
Physical Education 101 - activities for grades 1-9, includes some social and folk dance
Physical Education 107 - activities for elementary school, includes some folk and group dance

1956-57

Physical Education 2 - service course, some dance
Physical Education 101 - activities for grades 1-9, includes some social and folk dance
Physical Education 107 - activities for elementary school, includes some folk and group dance

1957-58

Physical Education 2 - service course, some dance
Physical Education 101 - activities for grades 1-9, includes some social and folk dance
Physical Education 107 - activities for elementary school, includes some folk and group dance

1958-59

Physical Education 2 - service course, some dance
Physical Education 101 - activities for grades 1-9, includes some social and folk dance
Physical Education 107 - activities for elementary school, includes some folk and group dance

(1958-59 con't)

Physical Education 109 - 4 activities, includes social/folk dance and rhythmics

1959-60

Physical Education 218 - service course, some social dance
Physical Education 200 - activities for elementary school, some folk dance
Physical Education 201 - activities for grades 7-12, some social and folk dance
Physical Education 203 - activities for grades 1-9, some social and folk dance
Physical Education 209 - 4 activities, includes rhythmics and social/folk dance

1960-61

Physical Education 200 - activities for elementary school, some folk dance
Physical Education 201 - activities for grades 7-12, some social and folk dance
Physical Education 203 - activities for grades 1-9, some social and folk dance
Physical Education 209 - 4 activities, includes rhythmics and social/folk dance

1961-62

Physical Education 218, service course, some social dance
Physical Education 200 - activities for primary/ elementary school, some folk dance
Physical Education 201 - activities for secondary includes some social and folk dance
Physical Education 203 - activities grades 1-9, includes some social and folk dance

1962-63

Physical Education 218 - service course, includes some social dance
Physical Education 200 - activities for primary/ elementary, includes some folk dance
Physical Education 207 - low organizational and rhythmics
Physical Education 307 - folk and social dance

1963-64

Physical Education 218 - service course, includes some dance

(1963-64 con't)

Physical Education 200 - activities for primary/elementary, includes some folk dance
Physical Education 327 - international folk dance
Physical Education 336 - curriculum and instruction (c and i) in activities including folk and social dance
Physical Education 337 - c and i in elementary physical education
Physical Education 207 - low organizational games and rhythmics
Physical Education 307 - folk and social dance

1964-65

Physical Education 218 - service course, some dance
Physical Education 200 - movement education for elementary school
Physical Education 332 - c and i for secondary school
Physical Education 337 - c and i for elementary school
Physical Education 433 - advanced educational dance and dance drama
Physical Education 436 - c and i for secondary activities, includes modern dance
Physical Education 207 - low organizational games and rhythmics
Physical Education 307 - folk and social dance
Physical Education 405 - modern dance

1965-66

Physical Education 218 - service course, some dance
Physical Education 200 - movement education for elementary school
Physical Education 327 - educational dance
Physical Education 332 - c and i for secondary activities, includes folk dance and social dance
Physical Education 337 - c and i for elementary physical education
Physical Education 207 - low organizational games and rhythmics
Physical Education 307 - folk and social dance
Physical Education 405 - modern dance

1966-67

Physical Education 218 - service course, some dance
Physical Education 200 - movement education for elementary school
Physical Education 327 - educational dance
Physical Education 332 - c and i for secondary activities, includes folk and social dance
Physical Education 337 - c and i for elementary physical education
Physical Education 433 - advanced educational dance and dance drama
Physical Education 207 - low organizational games and rhythmics
Physical Education 307 - folk and social dance
Physical Education 405 - modern dance
Physical Education 407 - international folk dance

1967-68

Physical Education 200 - movement education for elementary school
Physical Education 327 - educational dance
Physical Education 332 - c and i for secondary activities, includes folk and social dance
Physical Education 337 - c and i for elementary physical education
Physical Education 433 - advanced educational dance and dance drama
Physical Education 307/209 - folk and social dance
Physical Education 405 - modern dance
Physical Education 407 - international folk dance
Physical Education 207 - physical activities for children, includes dance

1968-69

Physical Education 200 - movement education for elementary school
Physical Education 232 - selected physical education activities, includes dance
Physical Education 332 - selected physical education activities, includes dance
Physical Education 327 - educational dance
Physical Education 433 - advanced educational dance and dance drama
Physical Education 207 - physical activities for children, includes dance
Physical Education 209 - social dance
Physical Education 405 - interpretive dance

(1968-69 con't)

Physical Education 407 - international folk dance

1969-70

Physical Education 201 - general body movement skill for drama students
Physical Education 200 - physical activities for children 5-8
Physical Education 223 - movement education for elementary, includes creative dance
Physical Education 232 - selected physical education activities, includes dance
Physical Education 332 - selected physical education activities, includes dance
Physical Education 423 - educational gymnastics and creative dance for elementary school
Physical Education 207 - movement education, games and dance for children
Physical Education 209 - social dance
Physical Education 405 - interpretive dance
Physical Education 407 - international folk dance
Physical Education 413 - advanced gymnastics and international folk dance
Physical Education 435 - coaching theory in one of 9 areas, includes interpretive dance

1970-71

Physical Education 200 - physical activities for children 5-8
Physical Education 223 - movement education for elementary, includes creative dance
Physical Education 413 - advanced gymnastics and international folk dance
Physical Education 423 - educational gymnastics and creative dance for elementary school
Physical Education 207 - movement education, games and dance for children
Physical Education 209 - social dance
Physical Education 405 - interpretive dance
Physical Education 407 - international folk dance
Physical Education 449 - interpretive dance theory

1971-72

Physical Education 200 - physical activities for children 5-8
Physical Education 327 - movement education for elementary, includes creative dance

(1971-72 con't)

Physical Education 337 - educational gymnastics and creative dance for elementary school
Physical Education 413 - advanced gymnastics and creative dance for elementary school
Physical Education 207 - movement education, games and dance for children
Physical Education 209 - social dance
Physical Education 405 - interpretive dance
Physical Education 407 - international folk dance
Physical Education 440 - interpretive dance theory

1972-73

Physical Education 200 - physical activities for children 5-8
Physical Education 327 - movement education for elementary, includes creative dance
Physical Education 337 - educational gymnastics and creative dance for elementary school
Physical Education 413 - advanced gymnastics and creative dance for elementary school
Physical Education 207 - movement education, games and dance for children
Physical Education 209 - social dance
Physical Education 405 - interpretive dance
Physical Education 407 - international folk dance
Physical Education 449 - interpretive dance theory

1973-74

Physical Education 200 - physical activities for children 5-8
Physical Education 327 - movement education for elementary, includes creative dance
Physical Education 337 - educational gymnastics and creative dance for elementary school
Physical Education 413 - advanced gymnastics and creative dance for elementary school
Physical Education 207 - movement education, games and dance for children
Physical Education 209 - social dance
Physical Education 405 - interpretive dance
Physical Education 407 - international folk dance
Physical Education 449 - interpretive dance theory

1974-75

Physical Education 200 - physical activities for children 5-8
Physical Education 327 - movement education for elementary, includes creative dance
Physical Education 337 - educational gymnastics and creative dance for elementary school

(1974-75 con't)

Physical Education 413 - advanced gymnastics and creative dance for elementary school
Physical Education 207 - movement education, games and dance for children
Physical Education 209 - social dance
Physical Education 395 - movement concepts, integrated studies with movement as core
Physical Education 397 - movement as core to integrated creative activities
Physical Education 405 - interpretive dance
Physical Education 407 - international folk dance
Physical Education 449 - interpretive dance theory

1975-76

Physical Education 200 - physical activities for children 5-8
Physical Education 327 - movement education for elementary, includes coreative dance
Physical Education 377 - educational gymnastics and creative dance for elementary school
Physical Education 413 - advanced gymnastics and creative dance for elementary school
Physical Education 207 - movement education, games and dance for children
Physical Education 209 - social dance
Physical Education 393 - integrated expressive dance
Physical Education 395 - movement concepts, integrated studies with movement as core
Physical Education 397 - movement as a core to integrated creative activities
Physical Education 405 - interpretive dance
Physical Education 407 - international folk dance
Physical Education 449 - interpretive dance theory

1976-77

Physical Education 200 - physical activities for children 5-8
Physical Education 327 - creative dance for the pre-adolescent
Physical Education 337 - educational gymnastics and creative dance for elementary school
Physical Education 413 - advanced gymnastics and creative dance for elementary school
Physical Education 209 - social dance
Physical Education 405 - interpretive dance
Physical Education 407 - international folk dance
Physical Education 449 - interpretive dance theory
Dance Education 301 - creative dance themes I-VIII

1977-78

Physical Education 200 - physical activities for children 5-8
Physical Education 202 - physical activities for children 5-12
Physical Education 327 - creative dance for the pre-adolescent
Physical Education 449 - interpretive dance theory
Physical Education 453 - sociological aspects of physical education, sport and dance
Dance Education 201 - history and philosophy of dance in education
Dance Education 211 - fundamentals of rhythm
Dance Education 301 - creative dance themes I-VIII
Physical Activity 275 - round and square dance
Physical Activity 277 - ballet
Physical Activity 279 - ballroom dance (I)
Physical Activity 281 - folk dance (I)
Physical Activity 283 - jazz dance (I)
Physical Activity 285 - modern dance (I)
Physical Activity 287 - tap dance (I)
Physical Activity 291 - structured dance
Physical Activity 379 - ballroom dance (II)
Physical Activity 381 - folk dance (II)
Physical Activity 383 - jazz dance (II)
Physical Activity 385 - modern dance (II)

UNIVERSITY OF CALGARY

FINE ARTS (DRAMA)

1969-70	Drama 202 - contemporary dance Drama 304 - creative dance for children
1970-71	Drama 202 - contemporary dance Drama 306 - contemporary dance (II) Drama 304 - creative dance for children
1971-72	Drama 202 - contemporary dance Drama 302 - contemporary dance (II) Drama 304 - creative dance for children
1972-73	Drama 202 - contemporary dance (I) Drama 302 - contemporary dance (II) Drama 402 - contemporary dance (III) Drama 368 - creative dance for children
1973-74	Drama 330 - modern and contemporary dance (I) Drama 430 - modern and contemporary dance (II) Drama 530 - modern and contemporary dance (III) Drama 332 - creative dance for children
1974-75	Drama 330 - modern and contemporary dance (I) Drama 430 - modern and contemporary dance (II) Drama 530 - modern and contemporary dance (III) Drama 332 - creative dance for children
1975-76	Drama 330 - modern and contemporary dance (I) Drama 430 - modern and contemporary dance (II) Drama 530 - modern and contemporary dance (III) Drama 332 - creative dance for children
1976-77	Drama 330 - modern and contemporary dance (I) Drama 430 - modern and contemporary dance (II) Drama 530 - modern and contemporary dance (III) Drama 332 - creative dance for children
1977-78	Drama 330 - modern and contemporary dance (I) Drama 430 - modern and contemporary dance (II) Drama 530 - modern and contemporary dance (III) Drama 572 - directed studies (choreography) Drama 332 - creative dance for children

APPENDIX D

THE DANCE ROUTE

UNIVERSITY OF ALBERTA

THE DANCE ROUTE

Introduction

The dance route is designed to permit a student to gain both a variety in dance forms and some depth in modern or creative dance which is considered to have the greatest potential educationally for all age groups. Dance has an expressive art function for people as well as its important contributions to active physical movement - the development of strengths, flexibilities, coordinations, rhythmic sensitivity, body awareness, and perception of aesthetic design in movement. It is therefore an important dimension in physical activity programs both educationally and recreationally. This is acknowledged by the inclusion of dance as a requirement in elementary and secondary school curriculum and by the appointing of dance supervisors in recreation departments for cities and communities.

The course requirements and options for the route provide experiences in social dance, international folk dance, jazz, modern dance techniques and composition; some practical experiences in choreography, performance production, and the teaching of dance. One course "Dance Perspectives" provides some historical, philosophical and theoretical background to assist understanding of the place of dance and varying forms in the cultures and societies of this and other times.

Physical educators with a dance specialization will take a valuable skill to a school teaching position, since in the past adequate preparation to handle this area of activity has been lacking. Recreation supervisors are constantly seeking qualified dance instructors. Fitness programs could well include some dance activities since a few polkas may be more enjoyable for some than running around a track.

The dance route also provides excellent adjunct training for those specializing in gymnastics, synchronized swimming and figure skating. For those whose intent is to work with pre-school children or with handicapped or disabled persons dance is an integral part of these movement and physical activity programs.

Those whose interests in the dance area are extreme may pursue further studies elsewhere and obtain dance degrees at the undergraduate, masters and doctoral levels. Such individuals may then be qualified to teach at colleges, universities, dance in professional companies, choreograph, form their own dance companies, etc.

Objectives

1) To provide adequate time and experience in modern dance practice and theory for personal development and enjoyment.
2) To provide a basis in modern dance and some practical experience in both performance and teaching to enable the student to work in modern dance activities in a recreational or instructional setting.
3) To supplement the modern dance core with experiences in social, folk, ballet, jazz, tap and specific ethnic dance forms.

Course Requirements

Core Course:

Dance 270 - Introduction to Modern Dance. This course is believed to contain the theory and movement experience basic not only to modern dance but to all dance forms. It is a necessary prerequisite to modern dance techniques, composition and to the dance practicum. While some dance options may be taken without this prerequisite at present, it is likely that those who have experienced the creative personal growth in movement through the core course will better appreciate and understand other dance forms. This course has no prerequisite.

Required Courses:

Dance 370 - Dance Perspectives. History, philosophy and theory of dance. This course has no prerequisite.

Dance 371 - Modern Dance Techniques. This course has a prerequisite of Dance 270.

Dance 372 - Modern Dance Composition. This course has a prerequisite of Dance 270. Dance 371 is recommended.

Dance 470 - Dance Practicum. This course has a prerequisite of Dance 270, Dance 371, and Dance 372.

Optional Courses:

Dance 275 - Dance Forms. Jazz or ballet or a special form depending on staff competencies. This course has no prerequisite.

Dance 375 - Social Dance. This course has no prerequisite.

Dance 376 - International Folk Dance. This course has no prerequisite.

Movement Education (MOV.) 327 - Creative Dance. Focus is on creative dance for elementary levels. This course has a prerequisite of MOV. 202 or MOV. 237 and 227 or Dance 270 or MOV. 245 or MOV. 423.

Movement Education (MOV.) 423 - Creative Movement for Young Children. This course has a prerequisite of MOV. 201.

Recommended Sequence of Courses:

1) Dance 270
2) Dance 371
3) Dance 372
4) Dance 470

NOTE REGARDING OPTIONAL COURSES:

a) Movement Education 237 and Movement Education 423 should be taken before Dance 470.

b) Dance 370, Dance 275, Dance 375, and Dance 376 should be taken any time before Dance 470.

APPENDIX E

DANCE EDUCATION ROUTE

UNIVERSITY OF CALGARY

THE UNIVERSITY OF CALGARY

FACULTY OF PHYSICAL EDUCATION

DANCE EDUCATION ROUTE

I. *What is a Dance Education Route?*

It is a course of study which has a dance emphasis within the Bachelor of Physical Education degree program. Students take a series of activity and theory courses in dance and physical education. There is opportunity to dance in a performing group.

II. *What dance courses are in a Dance Education Route?*

Activity courses: Ballet * Ballroom * Folk * Jazz * Modern * Round and Square * Tap *

Theory courses: History and Philosophy of Dance in Education * Fundamentals of Rhythm * Creative Dance * Dance Therapy * Design in Movement * Dance and Sources of Stimuli * School Dance Productions * Dance Methodology Practicum *

III. *Who should enter a Dance Education Route?*

A potential student should be able to dance in one dance form, be interested in communicating dance skill and knowledge, and want to develop a greater appreciation of dance in all its forms.

The Route aims to assist students.....to develop dance skills within a number of dance forms.....to understand the theoretical basis of various dance forms.....to develop communication skills in order to impart dance knowledge.....to understand the historical and philosophical background of dance education.....to understand how dance may be used as a recreational and therapeutic tool.

IV. *What can a graduate of a Dance Education Route do?*

Teaching: A Bachelor of Physical Education (Dance Education) degree is a preliminary step towards entrance into the Faculty of Education for provincial certification. Successful students will then qualify to teach in the Alberta Public or Separate School System.

Other Employment Areas: Further training would be required in most of the performance and dance related areas. These areas include:

Therapy	Performance	Recreation
Design	Choreography	Accompaniment
Research	Notation	Consultation

BACHELOR OF PHYSICAL EDUCATION

DANCE EDUCATION ROUTE

REQUIRED PHYSICAL ACTIVITY COURSES IN DANCE

PHAC 275	Square and Round
PHAC 277 or 377	Ballet I or II
PHAC 279 or 379	Ballroom I or II
PHAC 381	Folk II
PHAC 283 or 383	Jazz I or II
PHAC 385	Modern II

OPTIONAL PHYSICAL ACTIVITY COURSES IN DANCE AND RELATED ACTIVITIES

PHAC 281	Folk I
PHAC 285	Modern I
PHAC 287	Children's Folk Dance
PHAC 295	Figure Skating I
PHAC 297	Synchronized Swimming
PHAC 395	Figure Skating II

PHAC COURSE DESCRIPTIONS

Physical Activity 275 - Round and Square Dance - 1 unit

North American Square and Circle Dances covering the various formations and types. Should achieve intermediate level of dancing ability. Grade based on knowledge of patterns and dancing style. Written exam may or may not be included.

Physical Activity 277 - Ballet I - 1 unit

Ballet is a classical form of dance, the perfection of which demands a high level of skillful discipline in both the mind and body. Aim of the course is to introduce the basic turn-out technique as it applies to barre exercises and simple enchainements in the centre. It is designed to allow students to experience this strict discipline and through the experience to gain more insight into this form of dance.

Physical Activity 377 - Ballet II - 2 units

Aim of the course is to introduce the students to more complex step patterns which are the result of combining some of the simple techniques learned in Ballet I.

Physical Activity 279 - Ballroom Dance I - 1 unit

Dances including Foxtrot, Waltz, Tango, Rumba, Cha Cha, Samba, Jive (Lindy). Beginners level stresses basic steps and a few variations for each dance. Style is emphasized. Grade is based on a group demonstration and individual and partner step tests. Knowledge of step patterns and proper rhythm and style examined.

Physical Activity 379 - Ballroom Dance Level II - 1 unit

Progression beyond the rudiments in Foxtrot, Waltz, Jive, Cha Cha, Rumba, Samba, and Tango. Introduction to quickstep. Emphasis placed on body control and dance basics--foot positions, alignments, transference of weight, leading, following and counting - all essential for further study, certification, and competition.

Physical Activity 281 - Folk Dance I - 1 unit

Aim of the course is to learn a variety of folk dances from other countries particularly Europe and Israel. The dance selections include simple partner and non-partner dances which incorporate basic steps (walk, run, jump, hop, leap, slide) and dance combinations of steps (schottische, two-step, polka, waltz).

Physical Activity 381 - Folk Dance II - 2 units

Aim of the course is to learn a variety of folk dances from other countries with concern for the subtle differences in steps between various nations. Lecture material will be given to help reveal the correct manner of performance. Students should expect an individual assignment.

Physical Activity 283 - Jazz I - 1 unit

Jazz Dance originates with the American Negro, is earthy, extremely rhythmic and demands that the body can move fluently as a unit or in isolated parts (e.g. hip, shoulder). This course is an introduction to the above style of dance and aims at giving the students basic experiences in rhythmic locomotor and turning steps.

Physical Activity 383 - Jazz II - 1 unit

Aim of this course is to develop the techniques already learned in Jazz I to include syncopated rhythms, more complex locomotor and turning steps, and jumps and falls.

Physical Activity 285 - Modern Dance I - 1 unit

An introduction to Modern Dance technique with emphasis on locomotor movement and the combination of various movements and steps to form dance routines.

Physical Activity 287 - Tap I - 1 unit

Tap dance originated from many folk dances from around the world. It is a form of dance that uses primarily the feet to express the rhythm of the music. Steel plates are attached to the heels and toes of leather-soled shoes; it is the rapid tapping of these steel plates on the floor that creates the rhythmic sounds. Aim of the course is to introduce the students to the basic tapping techniques.

Physical Activity 291 - Children's Folk Dance - 1 unit

The syllabus of the course includes easy and moderately difficult dances from major ethnic groups with an emphasis on European sources. The content and method of presentation are intended as examples of folk dance suited to the needs of children aged five to eleven years inclusive.

BACHELOR OF PHYSICAL EDUCATION

DANCE EDUCATION ROUTE

DANCE EDUCATION THEORY COURSES

Dance Education 201 - History and Philosophy of Dance in Education. H(3-0)
Major developments in 20th century dance in education.

Dance Education 211 - Fundamentals of Rhythm H(2-2)
Rhythm as the foundation of movement, including the analysis of a pattern of accents which are visual or audible, repetitive or unpredictable in time.

Dance Education 301 - Creative Dance Themes I-VIII H(2-2)
Creative dance through the first eight themes of movement as defined by Rudolf Laban.

Dance Education 311 - Design in Movement H(2-2)
Invention in movement, establishing movement themes, and arranging thematic material into structural frameworks.
Prerequisite: Dance Education 211 and/or consent of the department.

Dance Education 321 - Dance and Sources of Stimuli H(2-2)
Perception and Response to concrete objects and abstract ideas in order to stimulate creativity in Dance.

Dance Education 401 - Dance Therapy H(3-0)
Movement interaction in dance as a method for accomplishing therapeutic goals.
Prerequisite: Dance Education 301 and/or consent of the department.

Dance Education 461 - School Dance Productions H(2-2)
Production theory and the practice of selected technical aspects of presenting dance in school programs.
Prerequisite: Dance Education 311 and/or consent of the department.

Dance Education 491 - Dance Practicum H(2-2)
Teaching methodology and evaluation in dance along with supervised practice in teaching dance.
Prerequisite: Consent of the department.

BACHELOR OF PHYSICAL EDUCATION

DANCE EDUCATION ROUTE

THREE YEAR DEGREE PROGRAM BPE(DCED)

First Year:

1. Physical Education 243
   Physical Education 247
2. Physical Education 261
   Physical Education 263
3. Biology 201
   Approved Humanities option (half course)
4. Sociology 201 or approved Sociology option
   Psychology 205 or approved Psychology option
5. Dance Education 201
   Dance Education 211
6. *Physical Activity options (8 units)

Second Year:

1. Physical Education 451
   Physical Education 455
2. Approved option (half course)
   Dance Education 311
3. Zoology 370
4. Dance Education 321
   Dance Education 301
5. Approved option (half course)
   Approved option (half course)
6. *Physical Activity options (8 units)

Third Year:

1. Physical Education 453
   Physical Education 473
2. Dance Education 461
   Dance Education 491
3. Approved option (half course)
4. Approved option (half course)
   Approved option (half course)
5. Approved option (half course)
   Approved option (half course)
6. *Physical Activity options (8 units)

BACHELOR OF PHYSICAL EDUCATION

DANCE EDUCATION ROUTE

PHYSICAL EDUCATION THEORY COURSES

Physical Education 243 - An introductory survey of the Field of Physical Education H(3-2)

The scope of physical education as a discipline and as a profession, and the historical, social, economic, political, and philosophical factors that have influenced the development of physical education in Canada.

Physical Education 247 - Fundamentals of Functional Fitness, Nutrition, and Weight Control H(3-2)

Basic applied knowledge regarding physical fitness, nutrition and weight control. The course includes practical laboratory experiences in the development of personal fitness, as well as lectures on exercise and strength development, principles of nutrition, and methods of weight control.

Physical Education 261 - Human Anatomy H(3-2)

Systemic human anatomy. A study of the following anatomical systems and their structural inter-relationships: skeletal, arthrodial, muscular, circulatory, digestive, respiratory, urogenital, neural.

Physical Education 263 - Applied Anatomy and Kinesiology H(3-2)

Muscular and mechanical analysis of human movement.
Prerequisite: Physical Education 261 or consent of the department.

Physical Education 451 - Science of Motor Learning H(3-0)

The acquisition of motor skills with an emphasis on facilitating learning and performance.
Prerequisite: Psychology 205 or consent of the department.

Physical Education 455 - Human Growth and Development H(3-0)

The physiological, anatomical, emotional and social changes in human growth and development, with a view to the planning and selection of appropriate programmes in physical education, sport and dance.
Prerequisite: Physical Education 243 and Physical Education 261 or consent of the departmett.

Physical Education 473 - Physiological Basis of Human Performance H(3-2)

The physiological effects of muscular exercise, physical conditioning and training with consideration given to the application of these effects to physical health and to performance in physical activity.
Prerequisite: Zoology 370

Physical Education 453 - Sociological and Social Psychological Aspects of Physical Education, Sport and Dance H(3-0)

An examination of the interaction between society and physical education, sport and dance, and of individual and g oup behavior in these various leisure activities.